June 4, 1977 U.S. 95c/Canada 55c 15p

Aus 35c NZ 35c SA 35c Den Kr4.75 Fin FM2.40
Fr Nf4.00 Ger Dm2.20 Malaysia $1.10 Spn 38 pts

new MUSICAL EXPRESS

GENESIS at Earls Court

Feelgoods P7

Uh...Uh...Summer in the City

Pages 21/22

HM P33

Dolly P26

Gabba Gabba Heeeeey!

New York Skyline, Dolly Parton: pics CHALKIE DAVIES. Feelgoods: PENNIE SMITH

QUEEN'S FIRST EP
Queen
EMI 2623
"LIVING IN THE WORLD TODAY"
Christopher Rainbow
Polydor 2058 878
EMI MUSIC, 138-140 Charing Cross Rd., London WC2
01-836 6699

HAWKWIND
SPRING
TOUR 1977
NEW ALBUM
AVAILABLE JUNE 17th
ON CHARISMA RECORDS, NATURALLY

Blondie blondie £3.25
Motorhead Leavin here/White Line Fever-£1.15
Groovies I can't Explain/Little Queenie-£1.15
Heartbreakers Chinese Rocks/Born to Loose-70p
M.C.5 Borderline/Lookin at You-£1.15
Iggy Pop the Idiot-£3.25
Television Marquee Moon-£3.30
MC5 Back in the USA-£3.25
Damned damned damned damned-£3.25
Tyla Gang Suicide Jockey-£1.15
Rubinoos I think we're alone Now-£1.50
Thundertrain Hot for Teacher-£1.00
Rockfield Chorale Jingle Jangle-£1.50
Sunlight & thee New Seeds Universal Stars-£1.50
Snakes Teenage Head-£1.15
The Nerves Hanging on the Telephone(e.p.)-£1.50
Kim Fowley Animal God-£3.75
Rocky Erickson Bermuda/the interpreter-70p
Damned Neat Neat Neat-70p
Hollywood Stars Kids on the Street-70p
Hot Rods Might be Lying -70p
Flamin Groovies Him or Me?-£1.50
Nick Lowe Keep it out of Sight-85p
More Grease-£1.15
Little Bob Story I'm Crying (e.p.)-£1.00
Ramones Leave Home-£4.15(US import)
High Time-£3.50
Dwight Twilley Sincerely-£3.25
Iggy & the Stooges Raw Power-£4.15
Tom Petty & The Heartbreakers-£3.25
mail order p/p free for uk only.
BiZZaRRe Record Distribution
33, PRAED ST., LONDON. W.2. tel: 01-402-1939
See you all back in the classified ads next week!!

FIVE YEARS AGO

Week ending May 30, 1972

Last Week	This Week		
1	1	METAL GURU	T. Rex (T. Rex Wax Company)
3	2	ROCKET MAN	Elton John (DJM)
8	3	OH BABE WHAT WOULD YOU SAY	Hurricane Smith (Columbia)
2	4	COULD IT BE FOREVER	David Cassidy (Bell)
10	5	VINCENT	Don McLean (United Artists)
7	6	AT THE CLUB/SATURDAY NIGHT AT THE MOVIES	The Drifters (Atlantic)
11	7	LADY ELEANOR	Lindisfane (Charisma)
5	8	COME WHAT MAY	Vicky Leandros (Philips)
4	9	A THING CALLED LOVE	Johnny Cash (CBS)
9	10	TUMBLING DICE	Rolling Stones (Rolling Stones Records)

TEN YEARS AGO

Week ending June 3, 1967

Last Week	This Week		
1	1	SILENCE IS GOLDEN	Tremeloes (CBS)
2	2	WATERLOO SUNSET	Kinks (Pye)
11	3	WHITER SHADE OF PALE	Procul Harum (Deram)
6	5	THEN I KISSED HER	Beach Boys (Capitol)
16	6	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)
14	7	THE HAPPENING	Supremes (Tamla-Motown)
7	8	THE WIND CRIES MARY	Jimi Hendrix (Track)
4	9	PICTURES OF LILY	Who (Track)
5	10	PUPPET ON A STRING	Sandie Shaw (Pye)

15 YEARS AGO

Week ending June 1, 1962

Last Week	This Week		
1	1	GOOD LUCK CHARM	Elvis Presley (RCA)
6	2	COME OUTSIDE	Mike Sarne (Parlophone)
2	3	I'M LOOKIN' OUT THE WINDOW	Cliff Richard (Columbia)
3	4	NUT ROCKER	B Bumble (Top Rank)
5	5	AS YOU LIKE IT	Adam Faith (Parlophone)
8	6	LAST NIGHT WAS MADE FOR LOVE	Billy Fury (Decca)
9	7	I DON'T KNOW WHY	Eden Kane (Decca)
10	8	GINNY COME LATELY	Brian Hyland (HMV)
4	9	LOVE LETTERS	Ketty Lester (London)
17	10	PICTURE OF YOU	Joe Brown (Piccadilly)

NEW MUSICAL EXPRESS

C·H·A·R·T·S

SINGLES

Week ending June 4, 1977

This Week	Last Week			Weeks in chart	Highest position
1	(1)	I DON'T WANT TO TALK ABOUT IT / FIRST CUT IS THE DEEPEST	Rod Stewart (Riva)	6	1
2	(2)	AIN'T GONNA BUMP NO MORE	Joe Tex (Epic)	6	2
3	(5)	LUCILLE	Kenny Rogers (U.A.)	5	3
4	(4)	A STAR IS BORN (EVERGREEN)	Barbra Streisand (CBS)	8	4
5	(3)	THE SHUFFLE	Van McCoy (H & L)	8	3
6	(6)	GOT TO GIVE IT UP	Marvin Gaye (Motown)	4	6
7	(18)	O.K.	Rock Follies (Polydor)	2	7
8	(7)	GOOD MORNING JUDGE	10cc (Philips)	6	5
9	(—)	HALFWAY DOWN THE STAIRS	The Muppets (Pye)	1	9
10	(9)	MAH NA MAH NA	Piero Umiliani (EMI Int)	5	9
11	(10)	HOTEL CALIFORNIA	Eagles (Asylum)	7	6
12	(17)	TOKYO JOE	Bryan Ferry (Polydor)	3	12
13	(—)	WE CAN DO IT	Liverpool Football Team (State)	1	13
14	(8)	FREE	Deniece Williams (CBS)	9	1
15	(11)	LIDO SHUFFLE	Boz Scaggs (CBS)	3	11
16	(15)	DISCO INFERNO	Trammps (Atlantic)	2	15
17	(23)	TELEPHONE LINE	Electric Light Orchestra (Jet)	2	17
18	(12)	SIR DUKE	Stevie Wonder (Motown)	8	2
19	(—)	YOU'RE MOVING OUT TODAY	Carole Bayer Sager (Elektra)	1	19
20	(—)	BABY DON'T CHANGE YOUR MIND	Gladys Knight & The Pips (Buddah)	1	20
21	(25)	SHEENA IS A PUNK ROCKER	Ramones (Sire)	2	21
22	(20)	GONNA CAPTURE YOUR HEART	Blue (Rocket)	4	20
23	(14)	TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS	Heatwave (GTO)	4	14
24	(19)	IT'S A GAME	Bay City Rollers (Arista)	4	15
25	(13)	WHODUNIT	Tavares (Capitol)	8	4
26	(24)	PEACHES	The Stranglers (United Artists)	2	24
27	(—)	GOD SAVE THE QUEEN	Sex Pistols (Virgin)	1	27
28	(—)	SPOT THE PIGEON	Genesis (Charisma)	1	28
29	(—)	UPTOWN FESTIVAL	Shalimar (RCA)	2	29
30	(—)	CALENDAR SONG	Trinidad Oil Company (Harvest)	1	30

BUBBLING UNDER . . .
DON'T LET GO — Manhattan Transfer (Atlantic); SHOW YOU THE WAY TO GO — The Jacksons (Epic); JOIN THE PARTY — Honkie (Creole); NATURE BOY — George Benson (Warner Bros).

ALBUMS

Week ending June 4, 1977

This Week	Last Week			Weeks in chart	Highest position
1	(1)	HOTEL CALIFORNIA	Eagles (Asylum)	23	1
2	(2)	ARRIVAL	Abba (Epic)	28	1
3	(3)	DECEPTIVE BENDS	10 c.c. (Philips)	5	3
4	(4)	A STAR IS BORN	Sound Track (CBS)	8	3
5	(5)	BEATLES LIVE AT THE HOLLYWOOD BOWL	(EMI)	4	5
6	(10)	ENDLESS FLIGHT	Leo Sayer (Chrysalis)	21	2
7	(9)	IV RATTUS NORVEGICUS	The Stranglers (United Artists)	5	6
8	(11)	RUMOURS	Fleetwood Mac (Warner Bros)	15	6
9	(7)	ABBA GREATEST HITS	(Epic)	61	1
10	(16)	THEIR GREATEST HITS 1971–1975	Eagles (Asylum)	43	1
11	(8)	THE SHADOWS 20 GOLDEN GREATS	(EMI)	18	1
12	(19)	ALL TO YOURSELF	Jack Jones (RCA)	4	12
13	(13)	PETER GABRIEL	(Charisma)	12	11
14	(14)	ANIMALS	Pink Floyd (Harvest)	17	2
15	(6)	SMOKIE GREATEST HITS	Smokie (Rak)	7	6
16	(12)	PORTRAIT OF SINATRA	Frank Sinatra (Reprise)	13	1
17	(20)	A NEW WORLD RECORD	Electric Light Orchestra (Jet)	26	8
18	(21)	IZITSO	Cat Stevens (Island)	3	18
19	(—)	THE MUPPET SHOW	(Pye)	1	19
20	(30)	TIME LOVES A HERO	Little Feat (Warner Bros)	3	20
21	(—)	NIGHT ON THE TOWN	Rod Stewart (Riva)	28	1
22	(24)	HIT ACTION	Various (K-Tel)	3	22
23	(15)	SONGS IN THE KEY OF LIFE	Stevie Wonder (Motown)	33	1
24	(27)	ATLANTIC CROSSING	Rod Stewart (Warner Bros)	49	1
25	(23)	EVEN IN THE QUIETEST MOMENTS	Supertramp (A&M)	6	14
26	(18)	THE CLASH	Clash (CBS)	7	18
27	(29)	STATUS QUO LIVE	(Phonogram)	14	5
28	(—)	BOOK OF DREAMS	Steve Miller Band (Mercury)	1	28
29	(—)	BEATLES LIVE AT THE STAR CLUB IN HAMBURG	Beatles (RCA)	1	29
30	(22)	HOLLIES LIVE HITS	(Polydor)	11	5

BUBBLING UNDER . . .
LACE & WHISKEY — Alice Cooper (Warner Bros); SNEAKIN' SUSPICION — Dr Feelgood (U.A.); ROCK ON — Various Artists (Arcade); BEST OF FACES — The Faces (Mercury).

U.S. SINGLES

Week ending June 4, 1977

This Week	Last Week		
1	(2)	I'M YOUR BOOGIE MAN	K.C. & The Sunshine Band
2	(4)	DREAMS	Fleetwood Mac
3	(1)	SIR DUKE	Stevie Wonder
4	(5)	GOT TO GIVE IT UP (PART 1)	Marvin Gaye
5	(13)	THEME FROM 'ROCKY' (GONNA FLY NOW)	Bill Conti
6	(8)	LONELY BOY	Andrew Gold
7	(10)	LUCILLE	Kenny Rogers
8	(9)	ANGEL IN YOUR ARMS	Hot
9	(12)	FEELS LIKE THE FIRST TIME	Foreigner
10	(11)	CALLING DR. LOVE	Kiss
11	(3)	WHEN I NEED YOU	Leo Sayer
12	(16)	UNDERCOVER ANGEL	Alan O'Day
13	(15)	HEARD IT IN A LOVE SONG	The Marshall Tucker Band
14	(17)	JET AIRLINER	Steve Miller
15	(18)	AIN'T GONNA BUMP NO MORE	Joe Tex
16	(6)	SOUTHERN NIGHTS	Glen Campbell
17	(23)	MARGARITAVILLE	Jimmy Buffett
18	(19)	WHODUNIT	Tavares
19	(20)	MAINSTREET	Bob Seger
20	(22)	SLOW DANCIN' DON'T TURN ME ON	Addrisi Brothers
21	(26)	LIFE IN THE FAST LANE	Eagles
22	(7)	I COULDN'T GET IT RIGHT	Climax Blues Band
23	(29)	LOOKS LIKE WE MADE IT	Barry Manilow
24	(27)	HIGH SCHOOL DANCE	The Sylvers
25	(14)	HOTEL CALIFORNIA	Eagles
26	(21)	HELLO STRANGER	Yvonne Elliman
27	(24)	LIDO SHUFFLE	Boz Scaggs
28	(—)	I'M IN YOU	Peter Frampton
29	(—)	DO YOU WANNA MAKE LOVE	Peter McCann
30	(—)	I JUST WANT TO BE YOUR EVERYTHING	Andy Gibb

Courtesy "CASH BOX"

U.S. ALBUMS

Week ending June 4, 1977

This Week	Last Week		
1	(1)	RUMOURS	Fleetwood Mac
2	(2)	HOTEL CALIFORNIA	Eagles
3	(3)	MARVIN GAYE AT THE LONDON PALLADIUM	Marvin Gaye
4	(5)	BEATLES LIVE AT THE HOLLYWOOD BOWL	Beatles
5	(6)	GO FOR YOUR GUNS	Isley Brothers
6	(7)	ROCKY	Original Motion Picture Score
7	(4)	BOSTON	Boston
8	(9)	COMMODORES	Commodores
9	(10)	SONGS IN THE KEY OF LIFE	Stevie Wonder
10	(18)	BOOK OF DREAMS	Steve Miller Band
11	(8)	A STAR IS BORN	Streisand/Kristofferson
12	(12)	SILK DEGREES	Boz Scaggs
13	(15)	ENDLESS FLIGHT	Leo Sayer
14	(11)	LEFTOVERTURE	Kansas
15	(14)	NIGHT MOVES	Bob Seger
16	(20)	FOREIGNER	Foreigner
17	(13)	THIS ONE'S FOR YOU	Barry Manilow
18	(16)	A ROCK AND ROLL ALTERNATIVE	Atlanta Rhythm Section
19	(19)	ANIMALS	Pink Floyd
20	(—)	IZITSO	Cat Stevens
21	(23)	CAROLINA DREAMS	Marshall Tucker Band
22	(27)	EVEN IN THE QUIETEST MOMENTS	Supertramp
23	(25)	CHANGES IN LATITUDES — CHANGES IN ATTITUDES	Jimmy Buffett
24	(26)	SWEET FORGIVENESS	Bonnie Raitt
25	(24)	COME IN FROM THE RAIN	Captain & Tennille
26	(17)	WORKS VOLUME 1	Emerson Lake & Palmer
27	(—)	BARRY MANILOW LIVE	Barry Manilow
28	(—)	LET IT FLOW	Dave Mason
29	(22)	SONGS FROM THE WOOD	Jethro Tull
30	(—)	THEIR GREATEST HITS	Eagles

Courtesy "CASH BOX"

News Desk

Edited: Derek Johnson

LAST WEEK'S HEADLINE . . .

NEW VIC'S BAN RILES VIBRATORS

THE VIBRATORS have been banned from appearing London New Victoria Theatre, where they were to ha played on June 12 as support act to Ian Hunter's Overni

AND NOW IT'S AN EPIDEMIC

Big Brother declares war on new-wave

THE DAMNED

THE DAMNED

THE DAMNED have run into all manner of problems on their current tour with the Adverts, with gigs cancelled and others switched at short notice to alternative venues. Perhaps the biggest joke is the scrapping of their projected concert this Saturday (4) at St. Alban's City Hall, because the Hertfordshire police refused to attend — the gig has now been switched to Dunstable California.

Trouble started on May 16 when their gig at Stafford Top Of The World was called off at four hours' notice, and was hurriedly switched to North Staffs Polytechnic. Four nights later, porters and bar staff at Southampton University refused to work in protest against the booking, leaving the capacity crowd high and dry. And Newcastle-under-Lyme Tiffany's scrapped the May 26 show on orders from the Mecca Organisation.

Tomorrow (Friday), the scheduled gig at Cromer West Runton Pavilion has been cancelled with no reason given. Also off is Cheltenham Town Hall on June 16, by ruling of the local council. And as with The Clash and the Stranglers, Southend Kursaal has nixed The Damned — although another venue, either Southend Queen's Hotel or Canvey Island Bardot's Club — is being arranged for the same night (June 18).

The rest of The Damned dates (and there are still a few left) were, at presstime, still going ahead!

STRANGLERS

THE STRANGLERS have now been banned from appearing in seven towns. A spokesman for the band said that problems had escalated since disturbances at the Clash's concert at London Rainbow last month.

Latest count shows the following gigs off: Torquay Town Hall (June 9), Southend Kursaal (1)), Leeds Polytechnic (13), Blackpool Imperial Hotel (18), Blackburn King George's Hall (19), Nottingham Playhouse (originally planned for 19) and St. Albans City Hall (25).

In a statement typical of the attitude of several local councils, a Torquay spokesman commented: "The entertainment associated with this type of group is not in keeping with the council's policy at any of the venues under its control".

Leeds decided the Stranglers were "undesirable", in Nottingham the word was "unsuitable", and Blackburn does not wish to be involved "with the sort of uproar surrounding groups of this kind". At St. Albans there is a problem with the local police (see separate story on The Damned, who are similarly affected) caused by "swearing and spitting at bar staff during a recent Clash concert."

Ian Grant of Albion Music said they will do their best to reschedule these gigs at alternative venues in the relevant towns. Meanwhile, despite all these obstacles, three new dates have been added to the band's tour — Dunstable California (June 11), Bradford St. George's Hall (13) and Liverpool Empire (19).

At presstime, a Stranglers spokesman said there are question marks against several more gigs on their date sheet. "The way things are going, we could be left without a tour", he added.

● **The Stranglers also ran into problems at their gig in Canterbury on Sunday — although some reports of mass anti-punk demonstrations were evidently exaggerated. See Teazers page 55.**

THE JAM

THE JAM follow in the footsteps of the Stranglers by being banned from appearing at Leeds Town Hall. They were scheduled to play there on June 16, as part of their extensive British tour, but Leeds City Council have now decreed that no new-wave bands will be permitted to perform at the venue.

Despite this, three more dates have been added the the band's itinerary — at York Cats Whiskers (June 29), Dunstable California (July 9) and Barrow Maxim's (17) — Bringing the number of gigs in their date sheet to 36.

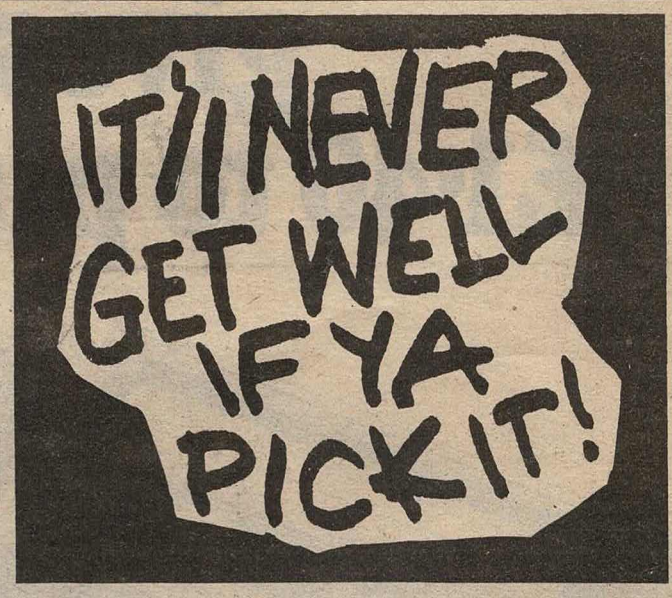
The Jam's major open-air appearance at the Chelsea soccer ground on London on June 12 will, it was announced this week, feature The Boys as support act.

Beach Boys here soon?

THE BEACH BOYS have signed to headline two major open-air festivals in Germany during the second half of the summer, which are being organised by Europe's biggest outdoor promoters, Mama Concerts. So there is now a strong probability that the group will, at the same time, make at least one major appearance in Britain. They pulled out of the official Silver Jubilee concert planned for Wembley Stadium on June 11, resulting in the gig being cancelled, but are now likely to play another open-air date in this country — probably in late July.

□ □ □

THE PROSPECT of a Bob Dylan visit to Britain later in the summer, revealed by NME two weeks ago, now looks stronger than ever. At least two of Britain's leading promoters are known to have submitted huge offers, which Dylan has promised to consider. Meanwhile, a top German promoter claims to have clinched Dylan for a big open-air festival in August — which, if confirmed, would strengthen the chances of a simultaneous British visit.



But Damned get Marquee season

THE DAMNED climax their current bill-topping British tour by playing a four-night season at London's Marquee Club from Sunday, July 3, to Wednesday, July 6. The final night marks the first anniversary of their live debut, when they supported the Sex Pistols at London 100 Club. And to celebrate the occasion, they will play the same set as on that opening gig.

During the four-night stint, 5,000 copies of an exclusive Damned single will be given away to Marquee patrons. It will not go on general release, and the titles are "Sick Of Being Sick" and "Stretcher Case Baby". Tickets, available from June 13, are £1 (members) and £1.25 (non-members).

Prior to this, The Damned play a special Jubilee show at London Camden Dingwalls this Bank Holiday Monday (6), when food and drinks will be served until 2 am. A feature of this gig is that admission will steadily increase — from nothing to £3.50! The first 25 people gain free admission, the next 25 each pay 25p, the following 25 pay 50p — and so on, in step-by-step increases.

Jake Riviera of Stiff Records commented: "This has been designed so that the real Damned fans can get in cheaply, while the liggers who arrive after the Ramones' gig at the Roundhouse will have to pay more."

● Riviera also announced that Stiff have terminated their distribution deal with Island Records, and will in future revert to an independent operation.

SOFTS PLAY ALLY PALLY

SOFT MACHINE make one of their rare live appearances, when they top the bill in a 12-hour People's Jubilee Festival at Alexandra Palace in North London on Sunday, June 19. Also appearing are reggae outfit Aswad and rock'n'rollers Shakin' Stevens and the Sunsets, plus a host of folk acts — Including Saffron Summerfield, Leon Rosselson, Dave and Toni Arthur, Bob Davenport, Martin Simpson, the Rakes, the Laggan and Bill Caddick. Jazz is provided by Amalgam, Isipingo and Lol Coxhill. The event, organised by the Communist Party, also includes films, theatres, fairs, stalls, exhibitions, sideshows and a children's festival.

Feelgood special with Hot Rods

DR. FEELGOOD and Eddie & the Hot Rods co-headline a bill of five bands, all hailing from Canvey Island in Essex, who appear in a "Canvey Live Special" on Friday, June 10. Others in the line-up are the Lew Lewis Band, Gypsy Rock Squad and Savage, and the event takes place in the 1,000-seater The Paddocks on Canvey Island. Object of the exercise is to record a live album titled "Oil City", which United Artists will release in late August. Tickets are all at £1.60, but are only available locally.

Thunders' permit extended

JOHNNY THUNDERS and the Heartbreakers have now overcome a work-permit problem, which had threatened their ability to perform in Britain. They will now be gigging throughout July, and the first four dates set are at Middlesborough Rock Garden (July 4), Barrow Maxim's (10), Dunstable California (16) and Malvern Winter Gardens (23). According to Track Records, the band's **debut single "Chinese Rocks"** had sold 20,000 copies within a **week of release.**

MCA
RECORDBREAKERS
NEW SINGLES
ROSE ROYCE
'I'M GOING DOWN'
C/W 'YO YO' MCA 301
ROD ARGENT
'GYMNOPÉDIES NO.1'
& 'LIGHT FANTASTIC'
MCA 294
A well known classical piece by Erik Satie rearranged for synthesizers, along with Rod Argent's own inspired composition Light Fantastic. —
MCA RECORDS 1 Great Pultney Street, London W.1.

News Desk

Edited: Derek Johnson

ARCHIE BELL

Strider back as six-piece

STRIDER are now back on the road after two weeks out of action, when bassist Lee Strzelcyk suffered a collapsed lung. They are now a six-piece, bringing in Les Olbinson on congas, timbales, percussion and vocals, The other four members are Tommy Willis (steel guitar), Bob Murrey (guitar), Mark Pinder (drums) and Ian Kewley (vocals and keyboards). They play London Marquee Club next Thursday, July 9, and further gigs are being lined up for this month and July, as well as a Dutch tour and recording sessions in Hamburg.

ARCHIE BELL & DRELLS VENUES

ARCHIE BELL and the Drells are coming to Britain later this month for a ten-day tour. They play Stoke Bailey's (June 16), Newcastle Mayfair (17), Blackburn Cavendish doubling Wigan Casino (18), Manchester Ritz Ballroom (19), Derby Bailey's (20), Leicester Bailey's (21), Birmingham La Dolce Vita (22), London Kingsway Sound Circus (23), Brighton Top Rank (24) and Dunstable California (25). They are being brought in by Ed Bicknell of the Nens Abency, and the London promoter is John Martin.

Price in concert

ALAN PRICE headlines the first Sunday concert at Bromley's new Churchill Theatre on July 10. Also booked for the venue, which opens next month, are the "Salute To Satchmo" package (July 24), Liverpool Express (August 7), Dennis Waterman (21), the Yetties (September 11) and Jake Thackray (18).

CARL PALMER

Montreux on again

DONOVAN, Rory Gallagher, Muddy Waters, Bonnie Raitt and Big Joe Turner are among names confirmed for this year's Montreux International Festival in Switzerland, all appearing during the July 22-24 segment of the event. The festival is again divided into three sections, and the July 8-10 leg features — among others — John McLaughlin's Shakti, the Average White Band, Ben E. King and an all-star group including Stomu Yamashta, Linda Lewis, Jess Roden and Michael Shrieve.

The jazz week (July 11-17) has one of the strongest bills ever assembled. Top names are Ella Fitzgerald, Count Basie, Herbie Mann, Benny Carter, Milt Jackson, Roy Eldridge, Dizzy Gillespie, Oscar Peterson, Charles Mingus, Dave Brubeck, John Lewis, Joe Williams, Joe Venuti and Earl Hines.

- Bonnie Raitt is expected to visit Britain after the festival to play a London concert, and possibly one of two provincial gigs.
- Rory Gallagher also appears in a big festival in Cork on June 26, the first major event of its kind to be staged in Ireland.

ELP gigs in London, Edinburgh

EMERSON, LAKE & PALMER are to play two nights at Edinburgh Castle on September 12 and 13, supported by the Royal Philharmonic Orchestra and a ballet company. The full company then moves to London Earls Court Stadium for a string of gigs during the period September 14-21. It is not yet clear exactly how many concerts they will perform in London, but it seems likely they will play a full week there.

The dates are part of ELP's British stage comeback after a lengthy absence, and they will feature all the material from their current "Works Volume I" album, as well as some of their earlier tracks. As reported elsewhere on this page, there is still speculation that ELP will appear in the open-air Longleat event — and the fact that they are playing Edinburgh and London does not preclude this.

Tull, Procol in big top?

JETHRO TULL, Procol Harum and Jon Lord are among acts being negotiated for an ambitious series of concerts, to be staged in a huge marquee alongside London's Tower Bridge during the summer. The venue, claimed to be the largest tented auditorium ever erected in Britain, will present 50 concerts from late July until October.

The series covers the whole spectrum of contemporary music over the past 25 years, and is expected to include about 20 rock gigs. Tull are said to be keenly interested in the venture, while both Procol and Lord will be accompained by the Royal Philharmonic Orchestra.

Other plans include a 1950' "Oh Boy" type rock'n'roll show and a country-rock bill. Full details will be announced shortly. the marquee will seat over 6,000 people and it is being erected on a riverside site on the South band, opposite the Tower of London. The series goes under the banner of "The Jubilee Concerts".

Hall & Oates for Longleat

THE MAJOR open-air festival which promoter Harvey Goldsmith is lining up for Longleat, stately home of the Marquis of Bath, now looks like being a two-day event — on Saturday and Sunday, September 3 and 4. And NME learned this week that Daryl Hall and John Oates are likely to be among the big names appearing.

Our U.S. correspondent cables that, following the success of Hall and Oates' sell-out British winter tour, they are keen to play Longleat. Their British representative, Ian Wright of MAM, told NME: "Nothing is confirmed yet, but they are certainly interested in doing a British mini-tour at around that time."

Following NME's story last week that The Who are definitely not playing Longleat, it is still possible that Emerson, Lake and Palmer will headline on one of the two nights. And it is now believed that Chicago and Santana — originally thought to be in line for promoter Mel Bush's projected concert at Wrotham Park on August 20 — will instead be guesting at Longleat.

To confuse the issue still further, it is understood that Led Zeppelin may now decide to play at Longleat instead of Wrotham Park, as this would provide them with a longer breathing space after the end of their U.S. tour. At press time, there seemed little doubt that Zep would be appearing at one of these two events.

Reading event AEROSMITH, RUMOUR SET

THE ONLY ACT so far confirmed officially for this year's three-day Reading Festival are top American band Aerosmith, who top the bill on the second night of the event — Saturday, August 27. But many other names are under negotiation, or alternatively are the subject of widespread speculation. This is the current state of play:

- *As reported last week, Thin Lizzy are considering an offer to headline on either August 26 or 28. Officially they have not yet made up their minds whether to accept, but the betting is they will.*
- *Graham Parker and the Rumour are almost certain to take part in the event, it was learned this week.*
- *Another possibility is that Alex Harvey, as revealed by NME on March 5, will make his comeback with SAHB at Reading.*
- *Ted Nugent will not, after all, return to Reading this year. Instead, he is to headline a major London concert in this country in August, details of which are expected shortly.*
- *Aerosmith and Nugent spend much of Europe touring the European festival circuit, in a package show which also features the Small Faces and the Doobie Brothers, with the possible addition of Lynyrd Skynyrd. It is not yet known if any of these other acts will be coming to Reading, but obviously the organisers will be aware of their availability.*

Our Memorex Offer gives you £1·40 to play with.

Three for the price of two.

That's our offer. Top quality C90 Super Memorex cassettes for just £2·80* instead of our normal low price of £4·20.

If that sounds good to you, pop into Boots while special packs last.

Remember, it's Memorex. If you've already used their cassettes, you'll know just how good they are.

And you'll know that this is an opportunity you simply can't afford to forget.

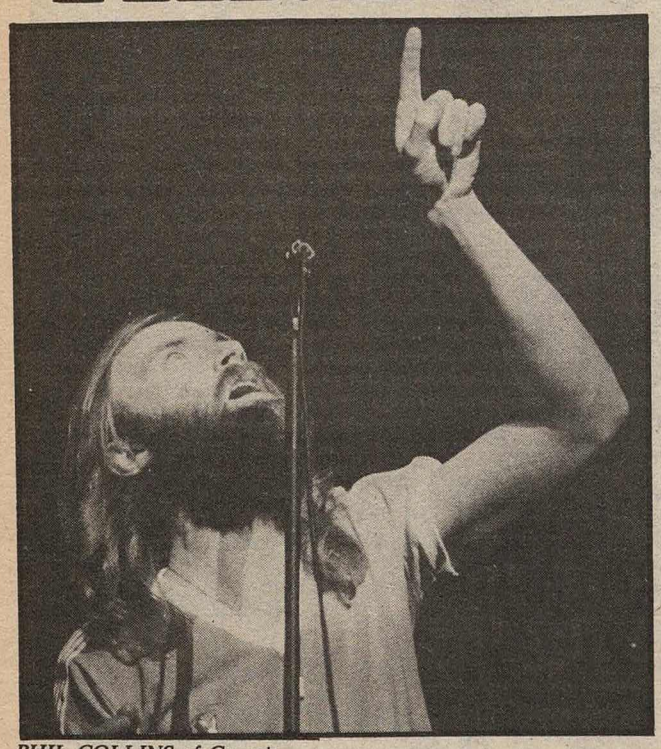
Access and Barclaycard welcome.

*From larger Boots branches, while special packs last.

100 YEARS OF VALUE Boots 100 YEARS OF SERVICE

100 Years of Shopping at Boots.

THREE STADIUM SHOWS BY GENESIS



PHIL COLLINS of Genesis

GENESIS headline three concerts at London's massive Earls Court stadium on June 23, 24 and 25. These will be their only British appearances for the next year, and they have been fitted into the European leg of the band's world tour "to satisfy some of the 80,000 applicants who were disappointed at the start of the year, when Genesis re-opened the Rainbow Theatre in London". In fact, a total of 51,000 will be able to see them at Earls Court.

Special guest on all three shows is Richie Havens, making his first appearance in this country since he played the Crystal Palace Garden Party four years ago.

Genesis recently completed a coast-to-coast tour of the United States, then moved on to Brazil, where they played to half-a-million people in 12 shows. They will be bringing their own stage and vast lighting system to Earls Court, together with their new sound system, specially designed for huge venues.

The London concerts all start at 7.30 pm, and tickets are priced at £4, £3 and £2. Postal applications may be made immediately to Earls Court Box-Office, Warwick Road, London S.W.5. Make cheques and postal orders payable to "Earls Court and Olympia Ltd. (Genesis Concerts)" and enclose a stamped self-addressed envelope. The telephone number for queries is 01-401 6428.

Personal callers can buy tickets from 10 am this Saturday (4) at the venue's box-office; at any of Harlequin Records shops in London; and at Virgin Records branches in London Marble Arch and Notting Hill, Southampton, Bristol, Birmingham, Manchester, Leeds and Liverpool. Also at Wilson Peck in Sheffield, Ear 'Ere Records in Sheffield and the box-office of the De Montfort Hall in Leicester.

The Earls Court gigs finally kill rumours that Genesis would be appearing at either the Knebworth or Longleat event. In fact, they were at one time in line for Knebworth when it was being planned for early July, but the date has now been switched to later in the summer — so instead, the band have organised their own gigs, which are promoted by Harvey Goldsmith.

Genesis play a string of major dates throughout Europe from this weekend until early July, including two major festivals in Germany on June 17 and 19, when they are supported by Gentle Giant, Manfred Mann's Earth Band and German band Lake.

Pistols head for Top Ten

THE SEX PISTOLS look set for a Top Ten entry with their controversial single "God Save The Queen", which enters the NME Chart this week at No. 27. A Virgin Records spokesman said that, following its release last Friday, there was heavy weekend demand. A number of stores sold out initial supplies, and were re-ordering on Monday and Tuesday.

But there is still resistance in some multuple shops — neither Boots nor Woolworths, for instance, will stock the single. And after recent difficulties in placing a TV commercial, several independent radio stations — BRMB, Piccadilly, Clyde and Capital — refused a 30-second advertisement.

The "offending" ad consisted of a juxtaposition of the National Anthem and the Pistols' single, but subsequently all four stations accepted a more conventional commercial.

RECORD NEWS

THE LIVE ALBUM recorded during the first three months of this year at London Covent Garden Roxy Club is released on EMI's Harvest label on June 10. Among acts featured are **Slaughter and the Dogs, Buzzcocks, the Adverts, Wire, the Unwanted, Johnny Moped** and **X-Ray Spex.**

● The **Motors,** the band launched by former Ducks Deluxe members Nick Garvey and Andy McMaster, have signed a long-term deal with Virgin Records. Their first single is expected at the end of this month, and they shortly start work on a debut album for September release.

● **Helen Reddy's** new album "Ear Candy" is issued by Capitol next week. Five of the ten tracks were penned or co-written by the singer. The set also includes the Cilla Black hit "You're My World" and Stevie Wonder's "If It's Magic". Bernie Leadon of the Eagles, Nigel Olsson and Chris Darrow are among guest musicians.

● **Billy and Bobby Alessi** arrived in Britain at the weekend. They are here to promote their current A&M single "Oh Lori", taken from their "Alessi" album.

● **Joe Brown** is this week re-recording his early single "All Things Bright And Beautiful", with his wife Vicki Brown and a 100-strong choir of school children. It is released by Power Exchange on June 10.

● **Vibrators'** debut album "Pure Mania" is rushed out by the Epic label tomorrow (Friday).

● Out next week is the **Foster Brothers'** debut Rocket single "Count Me Out". It is taken from their upcoming album, due for summer release.

● RCA have signed Manchester-based band **Sad Cafe,** and the six-piece outfit have their debut single "Black Rose" out this week.

● Following their recent licensing deal with RCA, the Nems and Immediate labels are reactivating several classic albums of the past decade. Out this weekend is the 1968 **Small Faces** elpee "Ogdens Nut Gone Flake". Also available are five **Black Sabbath** albums.

● **Rod Stewart's** hit single "Sailing", formerly on Warner Brothers, will be available on the Riva Records label from tomorrow (Friday) — and his album "Atlantic Crossing" will also switch to Riva shortly. Also announced by Riva is the signing of five-piece band **Window,** who are currently preparing their debut album for the label.

PETTY GIGS

TOM PETTY and the Heartbreakers' headlining dates this month have now been finalised. These have been set following the band's enormous success as support act on the Nils Lofgren tour, and they come at the end of the European leg of that tour. In addition to their previously-reported gig at London Rainbow on June 19, Petty and the band play Manchester Free Trade Hall (June 12), Birmingham Town Hall (16), Cardiff University (17), Aylesbury Friars (18), Exeter University (24) and Hull University (25). Promoter Ian Wright has signed Boom Town Rats as support. The Heartbreakers interrupt the tour for TV appearances in Germany (June 14) and Belgium (21).

SHORT TAKES

MOTORHEAD appear as special guests on the Hawkwind tour, opening at Birmingham Town Hall tomorrow (Friday), and subsequently they will be gigging in their own right. Lemmy and the band have also returned to their original manager, Doug Smith, after parting company in late 1975.

BURLESQUE have added four more dates to their current U.K. tour at Bishops Stortford Hockerill College (June 10), Retford Porterhouse (11), York Cats Whiskers (14) and Lincoln Technical College (17).

KURSAAL FLYERS have been booked for a couple of isolated gigs this month — at Croydon Greyhound (June 12) and Blackburn King George's Hall (18).

SASSAFRAS this week denied rumours that lead vocalist Terry Bennett had quit, and that the band had folded. "They are currently gigging solidly", said a spokesman.

BURNING SPEAR and Max Romeo have cancelled their British dates planned for later this month at Brighton Top Rank (June 25) and London Rainbow (25 and 26). Their visit is being re-scheduled for the autumn.

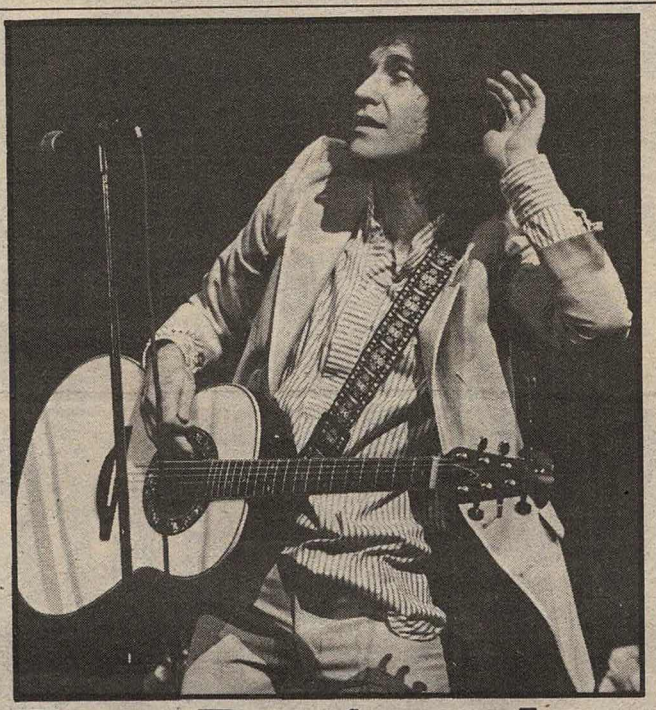
BLACK OAK ARKANSAS have shortened their name, and will be known in future simply as Black Oak. As already reported, they have just signed with Capricorn Records (distributed by Polydor in Britain) who will issue their latest album "Eureka!" in the early autumn.

GREGG ALLMAN BAND have acquired guitarist Rick Hirsch from Wet Willie, who are currently out of action while looking for a replacement.

NOEL REDDING is sueing Anastasia Promotions over a recording and management deal. He claims breach of contract, and seeks release from the contract, stating that he is at present unable to obtain employment elsewhere.

Chieftains in global jaunt

THE CHIEFTAINS, who flew out of London yesterday (Wednesday) on the first leg of a world tour, will be returning here in time for major concert appearances during the autumn. Their trek opens with 18 concerts in Australia and New Zealand, and they then fly direct to Denmark to headline an open-air event on July 3. After a short break for filming in Ireland, they leave for a series of outdoor shows in the United States, followed by dates in Canada and Europe.



Ray Davies plan for London show

RAY DAVIES is to stage his rock musical "Preservation" in London's West End later this year, although the Kinks will not be appearing in it. The work was completed in 1973, and the following year the band toured America with it, then played three nights at London Royalty Theatre. But Davies now envisiages an extended run at a leading London theatre, and the Kinks do not want to commit themselves to a lengthy season.

Instead, Davies will be closely involved in the casting and production of the show, and he is also working on fresh arrangements of the score. He is currently having discussions with potential backers, and plans to record a new album of "Preservation" with the theatre cast. He hopes eventually that a film version may be made.

Meanwhile, the Kinks are at present touring Germany, and they begin another U.S. concert series on June 19. Their new single "Juke Box Music", taken from their album "Sleepwalker", is released by Arista this weekend.

Broughton event

EDGAR BROUGHTON and his new band Childermass top the bill in an open-air event being staged at Wisbech Fenland Park in Cambridgeshire on Saturday, June 25, starting at 1.30 pm. Other bands appearing include Trapeze, Bumper, Master Switch, The Uses and Dry Ice.

NICHOLAS FOR TV AND FILM

PAUL NICHOLAS hosts a new networked Granada TV series "The Blue Jeans Set", produced by Muriel Young with screening starting in July. And in the autumn, he has a major role in the film version of "Sgt. Pepper", playing the brother of Billy Shears (to be portrayed by Peter Frampton). His first solo album "Paul Nicholas" is released by RSO Records on June 17.

● Granada's "So It Goes" series returns to the full ITV network in the autumn.

Kottke in July fest

LEO KOTTKE is now confirmed as one of the headlining acts in the three-day July Wakes Music Festival at Park Hall Leisure Centre in Charnock Richard, near Chorley in Lancashire. He appears on the final night of the event — Sunday, July 17. The full festival line-up was reported in NME last week. Running order is not yet set, but it is known that bill-toppers Gallagher & Lyle appear on the Saturday (16).

PASH MUSIC STORES — BY POST
This week's best-selling songbooks

Genesis Song Book	£2.95	Eagles Complete	£6.95
Wings Over America	£3.95	Songs of Paul Simon	£4.95
Stevie Wonder/Songs in the Key of Life	£4.95	Queen/Day at the Races	£2.35
Illus. NME Encyclopedia of Rock	£4.95	Queen/19 Songs	£2.00
History of the Gibson Guitar from 1953	£2.95	Queen/Sheer Heart Attack	£1.25
NME Book of Rock	95p	Queen/A Night At The Opera	£2.35
Jackson Browne/21 Songs	£5.50	Songs Of David Bowie	£3.50
Nils Lofgren/Cry Tough	£3.95	Bowie/Diamond Dogs	£3.95
Steve Miller/23 Songs	£3.95	Bowie/Lyrics & Photos	30p
Free/12 Big Hits	£2.50	Yessongs/Yes	£2.95
Paul McCartney/In His Own Words	£1.95	Lead Guitar Tutor with Record	£3.50
Stones/Black & Blue	£2.50	Rhythm Guitar/Self Tutor	£3.50
Bad Co. 1st Album	£3.95	Rock Bass Tutor With Record	£3.50
Bad Co. Straight Shooter	£3.95	Led Zeppelin Complete (1-5)	£4.95
Bob Dylan/Desire	£2.35	Planxty 26 Songs	£1.75
Frampton Comes Alive	£3.95	Rock Guitar Tutor with Record	£1.50
Beach Boys/20 Golden Greats	£2.95	Bass Guitar Tutor with Record	£1.50
Pink Floyd/Dark Side Of The Moon	£2.50	Wishbone Ash/15 Songs	£1.50
Mike Oldfield/Tubular Bells	£2.50	Marc Bolan/Warlock Of Love	95p
Kinks Greatest Hits	£2.50	Marc Bolan Lyric Book	95p
Jimi Hendrix/40 Greatest Hits	£3.95	T.Rex Songbook	£1.50
Rod Stewart/15 Songs	£2.95	Neil Young Complete Vol. 1	£6.95
Allman Bros. 15 Songs	£2.95	Neil Young Complete Vol. 2	£6.95
74 88 Guitar Chords	£4.00	*Top 20 Sheet Music in Stock 35p per song.*	
Beatles Complete/Guitar Or Piano ea	£3.95	*Orders £1 and under add 15p p&p. Between £1 & £2 add 25p. Between £2 & £3 add 35p. Over £3 add 50p. Catalogue free on receipt of 8½p stamp. Send Cheque/P.O. To:*	
Status Quo/42 Songs	£2.00		
Eagles Greatest Hits	£4.95		
Eagles & Desperado	£4.95		

PASH MUSIC STORES, 5 Elgin Cres., London W.11

© 1977 BANDANA MDSE. INC.

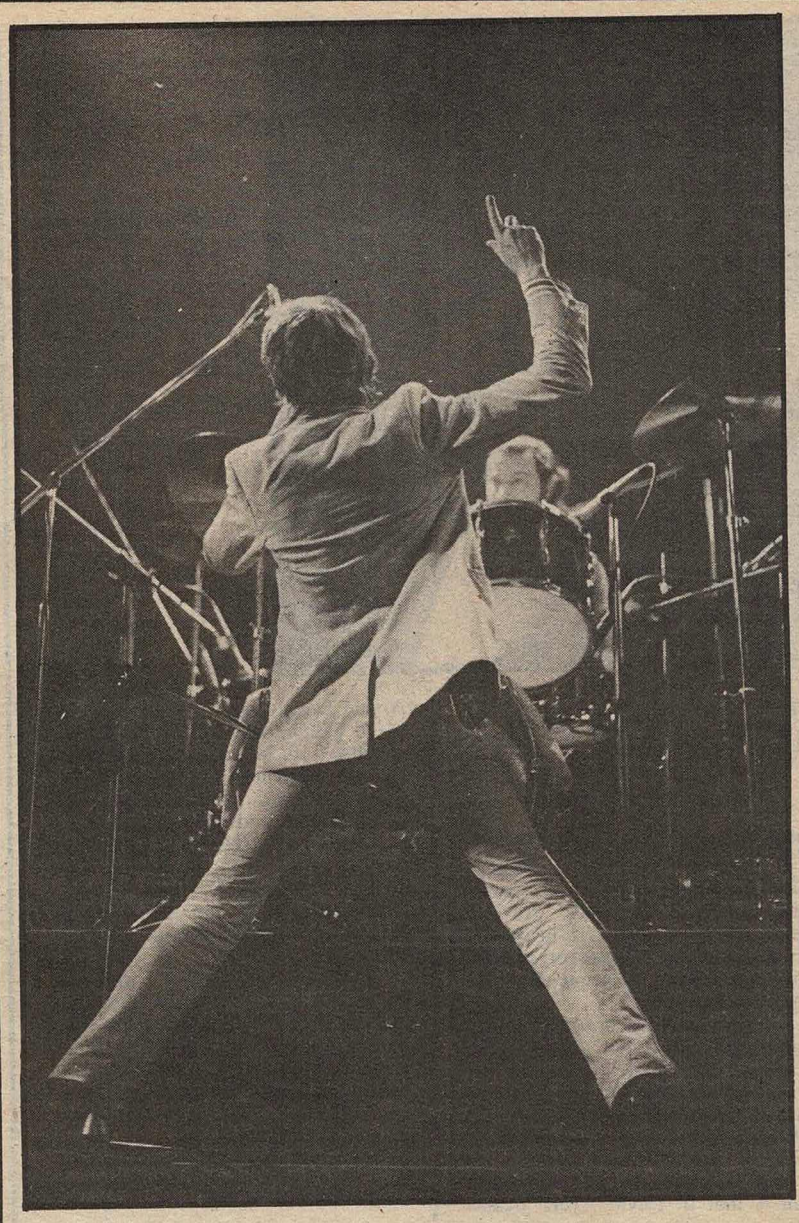
THE NEW FRAMPTON ALBUM IS HERE!

AMLK/CAM/YAM 64704

PRODUCED BY PETER FRAMPTON
DEE ANTHONY/BANDANA ENTERPRISES LTD.

A&M RECORDS

On A&M Records and Tapes



Now you see him. Now you don't.

LEE BRILLEAUX RECKONS what you're seeing when you pull the new Feelgood's album out of the browser rack is a "rare ole' silk purse out of a sow's ear job, that one is".

He's talking about the cover of "Sneakin' Suspicion" answering my query as to whether it was conceived and executed before or immediately after the . . . um "rift".

"Well, what do you think? Yeah, 'course it was after. I mean, what a situation we was in! Only three in the group — bleedin' chaos, everything."

This particular silk purse is an amusingly tawdry creation, promoting a more dog-earedly "comic" slant to Brilleaux's patented Canvey hitter image as he dominates the foreground of the shot, his twitching weasel face pulling a classic edgy mug up, eyes off to the left sizing up a likely pair — tawdry satin doll and beer-gutted roadie at a gander-necking in the doorway of some sleaze-lined suburban Discotheque mock-up.

The immediate effect is the anticipated one of drolly chuckling at the scene — I remember first sizing it up as a rather subtle dig at the extravagant "personality" sleeve-designs favoured by a certain fruity "image" obsessed singer-songwriter of Newcastle extraction and baulkingly austere Gatsby pretensions — starring Lee Brilleaux, the Bryan Ferry of the dip-stick cloth set. That C & A imitation sheep skin car-coat was after all the perfect crowning touch. And not a sign of Wilko either! Very winning.

Only later did it occur that the 'difficult' Mr. Johnson had left his mark even on this crafty piece of image-stalling. The classic Dr. Feelgood cartoon motif — an insanely grinning amphetamine doodle brandishing a syringe — had its snow-plough smirk of a mug looming out everywhere, etched both in garish neon on the front and as a tattoo besmirching the upper reaches of that wanton damsel's shapely thigh on the back.

That motif — well, it was always Wilco's own scribbled contribution to the corporate Feelgood image, *his* little offering.

This acknowledged, the neon grin in particular has an almost ghoulish slant to its very presence. Is Brilleaux all a-twitch at the thought of being cuckolded right there on the cover or is he nervous at Wilko's cartoon ghost in the background grinning insanely at the Feelgood's predicament caused by his departure?

"The new album? Weird, isn't it? I mean, in a way it's totally irrelevant now. For example, I've just read Charles Shaar Murray's review of it and Christ, if Wilko was still in the band I know I would 'ave been very, very hurt 'cos it's a highly derogatory review, right?

"But now I just read it like it's got absolutely nothing to do with us . . . like it was a review of another group. It didn't even touch me . . . like it was dealing with another whole world."

DR. FEELGOOD are currently finding themselves battling it out in a position that may well arguably be a unique one for any rock band thus far.

A formerly highly successful combine, they're currently gambling with their whole credibility playing a succession of dates on a European tour that was planned in its provisional stages to promote their new album which has since been rendered absolutely redundant and their future an uncompromising sink-or-swim survival number by the departure of guitarist and all-purpose band lynch-pin Wilko Johnson.

The tour itself is surprisingly enough a remarkably low-key endeavour, certainly as far as this country goes. A brace of modestly-proportioned gigs set out in the sticks and only one night at London's Hammersmith Odeon is surprising because, according to Brilleaux, this is the same schedule that was planned out *before* Johnson's final tantrum was thrown.

This provisional caution has, however, payed off in apparent spades — given the harsher light of what occured one Thursday night at Rockfield Studios several weeks back — and all eye-witness accounts of the new Feelgoods line-up in action have been unanimous in claiming that the band have trounced all hedged bets and thundered through to unconditional surrender at every gig played.

Even before the more 'picky' London audience at Hammersmith last Thursday, they tore the place into a frenzy, causing all spectators to remark that the audience didn't even seem aware that Johnson was no longer with the band.

Instant gratification, it appears, has become the first response to what after all was a pretty courageous gamble and that's nice to see happen, sure, to the deserving Brilleaux, Mayo and Co.

Relaxing after a similarly concentrated piece of detente performed at Exeter, Lee Brilleaux sits staring at his roll-up tackle and a plate of sandwiches laid out for the band in the local hotel bar.

He's amenable as ever to being plugged for the facts concerning events over on the home-stretch these last few months and if he sounds rather too overtly democratic at times, then that's counter-balanced by what can only be defined as a rare (in this scummy business. anyway) instincts for doing the honourable thing whatever-the-personal-cost.

Brilleaux has after all worn the worldliness of being a 'rock star' with an exemplory flair for straightforward honesty and bottom-line principle-adherence that is the complete antithesis of the usual image-games and phoney humility souring the stances of so many of his peers.

It's believable too, to the point where his answer to a fairly pointed question concerning his immediate reaction to Wilk's severing of the all-important knot, is shot through with a rare insightful sense of values.

"I sat down at one point and thought to myself — well, I've been in a band, it's been good, we've been successful and now maybe it's time to leave the business . . . with a bit of dignity, y'know.

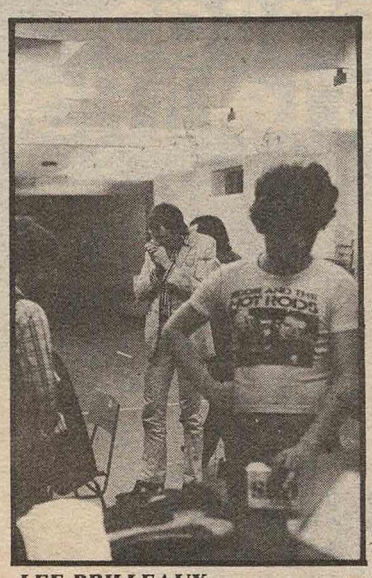
"But then I thought — I like this. I want to carry on. Let's just try and carry on like nothing's happened . . . which is impossible, sure, but . . . ."

Brilleaux's scruples are displayed in minor details, also particularly when he expresses the band's staunch desire, even when in time of need, not to damage any existing band line-ups in their attempt to clean up their own backyard.

"We actually never held any real auditions before John (Mayo) appeared. We did *talk* to one guy — the guitarist in Micky Jupp's band — in fact we were ready there and then to offer him the gig unconditionally.

"But he'd been working with this other guy, a songwriter, for two years or more, building on something they really believed in, obviously — so if he'd joined us, all those years of work would be just thrown away 'cos actually they'd just signed some sort of deal, and things were starting to look good.

"He couldn't do it obviously, 'cos he felt lousy about leaving his mate and we'd have felt lousy breaking up a relationship like that."



LEE BRILLEAUX

The goods on the Feelgoods: did Wilko fall or was he pushed?

NICK KENT calls for the scalpel

Photos by PENNIE SMITH

TWO OTHER names bandied about the business during the uncertain few weeks of chronic Feelgood limbo are thrown up. The first, that of a Finnish guitarist working in a band called the Hurricanes, whom Jake Riviera tried to get the band in touch with.

"Yeah that's right, only by the time Jake's message reached us, John had been accepted. Anyway that was another thing where he was part of a band. I don't like breaking up a band, any band for any reason."

The second whiff of rumour mongery concentrated on the contention of either The Pirates' Mick Green joining the Feelgoods or Brilleaux becoming The Pirates' lead singer. Fanciful speculation, this time around, but irresistible all the same.

"I never heard that gossip. Ever. And They've (Pirates) never asked me. Greeny joining us, well, that sounds good, of course, but again it wasn't on 'cos he 'ad his own group.

"As for me leaving to join the Pirates . . . nah, I couldn't.

"I've worked with Sparks and the Figure for too long. We've been through a lot . . . nah, it's not even that really, so much as me trusting them and them trusting me.

"That was the real wrench with Wilko — the trust thing. I mean, I've played with the guy for five years. I still trust'im now, I suppose, despite what's happened."

"What happened" is of course subject to individual interpretation, there alway being two sides to every story. Charles Shaar Murray, for example, whilst reviewing "Sneakin' Suspicion" rendered his own potentially fanciful reading of the "big rift", how it came about, its effects et al. Murray claims that his detailed examination of this particular break-up as formulated through the grooves of "Sneakin' Suspicion" found one staunch adherent in Wilco Johnson, who read the review over at Mick Farren's gaff, continually muttering "Right", "Absolutely" and other condoning expletives.

Murray claims, with his habitual absence of modesty *(I think this is totally uncalled for. — CMS)* that Johnson in fact agrees totally with the former's assessment — which would therefore conflict strongly with Brilleaux's attempted overview of the group temperament during the album's actual construction.

Basic indisputable facts are simply these: that the band, in early January, decided to return to the studio to make an all-important 4th album.

Brilleaux and manager Chris Fenwick discussed the project with Johnson well beforehand and came to the unanimous decision of bringing in an outside producer, provisionally one Bert de Couteaux hardly a household name even to yer well-informed 'rock fan' and a gent of American extraction comparatively advanced in years (mid-40's apparently) but whose production credits included jack-of-all-trades stints with innumerable white psychedelic / soul / rock bands, not to mention a penchant for disco-funk.

Most impressive contributions remain his string arrangement for B. B. King's classic "The Thrill Is Gone" and two recent Albert King albums, one suitable gritty, the other a rather diluted and disappointing funk affair. Surprisingly, the latter work is the one Brilleaux calls to my attention as being the one album that pushed him towards working with de Couteaux.

"Yeah, Albert King's last album was the one. I mean, now here's a bloke who on one level is a whole different kettle of fish . . . this ole' blues guitar player . . . but still there's a parallel there 'cos he's always had a really rough sound . . . very straightforward . . .

"Yet he sounded modern, in a way — but still 'ad all the bollocks of yer old Albert King. And I thought could he do it for us but in the same way.

"'Cos we did feel this pressure within the band to follow 'Stupidity' with something strong. I don't know exactly what we were looking for but I suppose it had a lot to do with sounding more 'professional'.

"If only to show everyone we weren't just a bunch of ol' skifflers".

TWO WEEKS were duly booked at Rockfield Studios and both Brilleaux and Johnson flew out to the States beforehand for three days to check out de Couteaux simply to find out whether he was compatible — we didn't want some arsehole sort of geezer".

Compatible he was and so sessions started "very amicable".

"I mean, people talk to us and say there were strains and pressures and all, but in reality things were really good down there — I mean, comparatively — certainly no worse than any other group or any other album. That's why it was such a bolt out of the blue . . ."

Somehow this last statement appears to be stretching the bounds of good reason.

Wilko Johnson moody-throwing stories had become rife over the last year or two — tales of him refusing to board flights to the States, a country he freely admits to "loathing", being too wired out to carry the occasional gig, having to cancel gigs due to irrational temper-tantrums, of certain health problems that have caused caring observers within the Feelgoods great concern at times . . . Above all of him throwing ugly moods that turned the whole inner sanctum Feelgoods temperament into one fraught, taut, ugly scene when on tour.

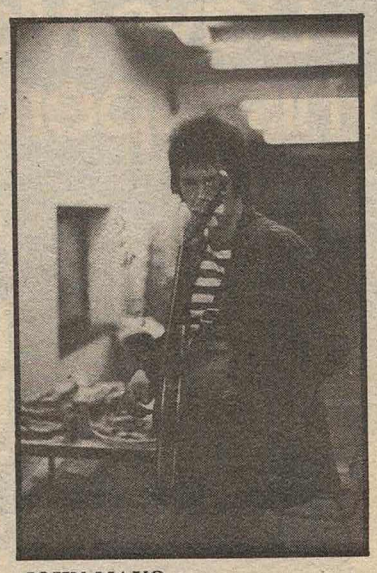
Lee consequently admits that this "bolt out of the blue" was very much "the straw which broke the camel's back" ultimately but . . .

"Like, I'm sure Wilko would agree with me that he was just as happy with de Couteaux as what we were. We were really pleased and I . . . I've not heard the album in depth but . . . we handed over to him entirely when Wilko split and all I've heard is the final mixes.

"The tracks used were all his choice, yeah — but I'm well pleased."

At least one body of opinion claims that Wilko has expressed a deal of discontent over de Couteaux's work, though perhaps it would be wiser to

■ *Continues over*



JOHN MAYO

■ *From previous page*

wait for first-hand quotes from the gent himself.

Johnson, however, is apparently less than estatic about the non-inclusion, courtesy of de Couteaux's choosing, of one song, his self-penned "Everybody's Carrying A Gun", the second track recorded at Rockfield and a song that was already becoming a stage favourite before the split.

De Couteaux also sided with the band over the inclusion of the controversial "Lucky Seven", a Lew Lewis song which Brilleaux claims was submitted to the band before the Rockfield sessions started and which Wilko actually plays on despite his extreme reluctance afterwards to have it released.

"It really wasn't that heavy, see. We've had much, much heavier blow-ups in our time. Wilko just stated his point. He said, 'If that record goes on the album, I'll leave the band. I don't want to be heavy about it. but that's the way it is'."

His objection being?

"He said simply 'It isn't Dr Feelgood'. But that started us off, thinking, right, no we're not going to be dictated to. It wasn't even an argument, a bad scene. But our argument was, yeah, sure that's *your* definition but there's three other people in this band too, right? — And Wilko was always the one saying we should be analysing our work. We felt, like, we're spending all this time defining what is Dr Feelgood, when we should just be spending that time *doing* it 'cos after all, Dr Feelgood is merely what we four *are* when we get up onstage. That's all. *(Pause)*

"I dunno though — maybe he used it as a pretext. You'd 'ave to ask him".

AGAIN, on-the-spot sources would deny the "pretext" angle, claiming that they witnessed a distraught Johnson the day after the rift in a state of shock, not quite knowing what to do.

(In fact, he apparently only decided on starting a new band when it was mentioned to him as a fairly obvious counter-ploy).

Johnson had a song which he apparently was resolute about having the band record — a ballad-type creation, part-composed lyrically with a poet friend of his, titled "I've Seen The Signs." Brilleaux, however, found the lyrics "too uncomfortable to perform — and anyway, regarding 'Lucky Seven' . . .

"It wasn't simply me thinking this is a good song. I mean, people from both record companies (British U.A. and American Columbia) had come down to Rockfield and picked that track out especially as being really, really strong.

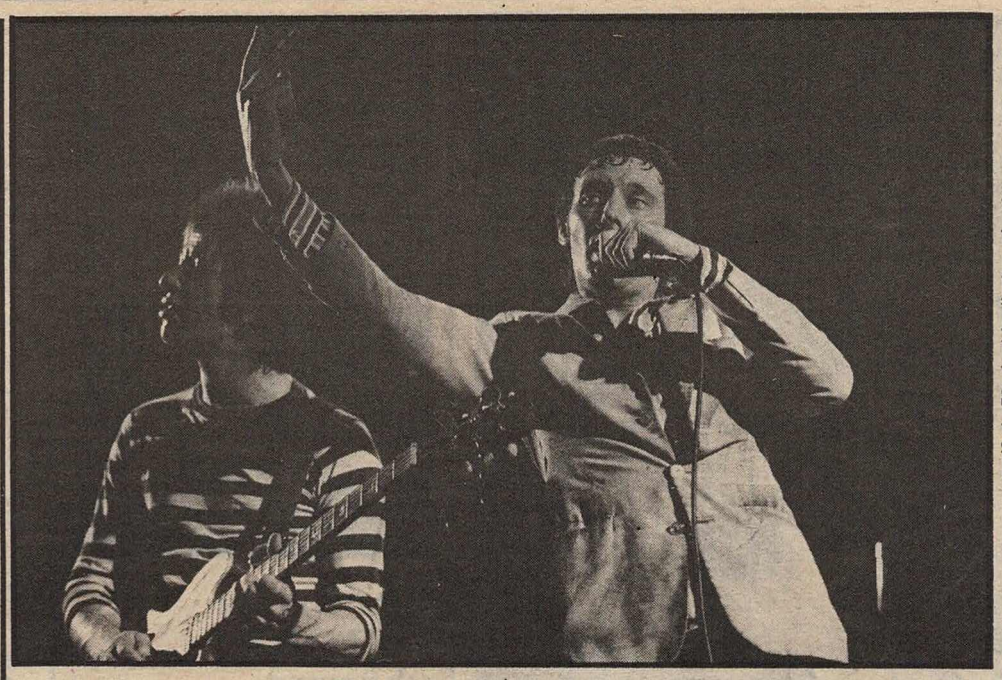
"It wasn't like we were alone and anyway, I can vividly recall myself feeling this, it was this thing of just being dictated to. I was adamant that it wasn't going to 'appen again, not this time.

"I mean, you've got to stand up for yourself a little bit."

Thus, exit W. Johnson to sit and brood awhile before getting back into playing again.

He's apparently mighty busy right now, having worked on rehearsals whence a skeletal combo has been formed featuring ex-Chilli Willi/Roogalator bass-player Paul Riley and ex-T. Rexer Davey Lutton on drums. (Lutton has since been nixed from the proceedings to be replaced by another Chilli Willi refugee, Pete Thomas whose been flown in especially from California.)

No band name has been settled on, though, through Johnson's girlfriend Maria's connections, the band already has an agency, Albion Management, which also handles The Stranglers. Wilko Johnson also no longer lives on Canvey Island.



"I trusted Wilko. I played with him five years. But you gotta stand up for yourself a bit."

TWENTY THREE year old John Mayo is a pleasant change from the strappily moody excesses of the Feelgoods' previous guitar-player. A quiet sort, he confesses to possessing an introvert personality and appears consequently to be anything but pushy.

No drink or drug problems, he sits quietly in the bar, taking it all in, the very essence of polite low-profile. For one so obviously gifted as a guitarist, he possesses scarcely any pedigree at all — no famous names has he played with.

The only name, in fact, that rings a bell is that of Kevin Ayers' bassist Archie Legget who was in 747 with Mayo. When the Feelgoods finally got in touch with him (via a tip-off from George Hatcher, a fellow U.A. artiste) he was without a gig and barely making ends meet in a squat in Harlow, Essex. (His only source of income at the time, he claims, was through dealing in "bent gear".)

Brilleaux talks about him already with an obvious quasi-fraternal fondness.

"What a player, eh! We were all impressed with 'is playing the first time he took a solo, knew there was no problem there. But also we wanted a guy who'd commit 'isself — not a genius, just someone we could trust who'd be *there*, like that was the other thing. John's got that too.

"I mean, here's a geezer who's only been a professional musician for *three weeks*, but in that time he's learnt more than I did about carrying yerself both on and off stage in . . . six months, I s'pose."

As a composer, or lack of one, well, Brilleaux is at least honest about this problem.

"Yeah, well, if I was a bullshitter I'd, like, minimalise that one, say 'Oh yeah nothing to worry about there'. All I can say is — during the rehearsals, we took a couple of days off to let John express himself more and all I can say is that he's got a few things up 'is sleeve."

ABOUT HIS OWN lack of composing credits, Brilleaux doesn't admit to either laziness or inability so much as "feeling overawed by Wilko, really. I mean, the guy's got a degree in English . . . that affects me, y'know. Also I thought he wrote really great songs — I mean, at 'is worst he was mediocre, but when he was good, he was great.

"He's a genius, that's all."

Brilleaux is terrified of insulting Johnson's period with the Feelgoods in any way. The very idea of dressing Mayo up in a black suit and shirt is, to his mind, "a hideous thing to do."

Similarly the band is ever-so-wary of treading crassly on the past. There'll be no more renditions of "I'm A Hog For You, Baby" simply because "we can't ask John to play that solo 'cos it'd be an insult and if we changed it, it'd lose all the magic, I guess." Thus: stalemate.

Closer to home, I enquire as to why Mayo hasn't been overdubbed onto parts of the album — or, better still, the single version of "Lights Out" — in order to, vinyl-wise, consummate this new affair.

Brilleaux looks shocked.

"We couldn't do that. That'd be like a desecration, 'cos that material — all that stuff is as much to do with Wilko as it is to do with us. That'd be disgusting."

Hey, but surely Johnson let *you* as a band down merely by throwing this moody and quitting on you. Lee rushed to Wilko's defence this time.

"No, he didn't. Sometimes he's behaved foolishly, but that's just the way he is. The bloke *is* a genius, right. Also he can be a right cunt, O.K. You just gotta take the rough with the smooth. *(Pause)*. Up to a point, anyway."

Then Brilleaux goes quiet for second only to provide the most touching moment throughout the whole fraught, if diplomatic, dialogue.

"Sometimes still . . . I've gotta be honest with you, now . . . I mean, John's great an' everything . . . but occasionally, particularly onstage, I still get this little flutter inside, like, I turn around suddenly and think God, where's Wilko?

"I miss him a lot.

"Even though I would say — again I'm being honest — that the atmosphere is a lot healthier now without him around.

"Some tension is good, y'know — it works well in rock 'n' roll terms, but too much tension is just one big pain in the arse."

"Sometimes onstage I turn around suddenly and think God, where's Wilko? I miss him a lot."

dave mason let it flow
After four classic albums
Dave Mason really lets it go
on his superb new album 'Let It Flow'
on CBS Records & Tapes
81984
Produced by Dave Mason
and Ron Nevison
featuring the
single 'So High'
(Rock Me Baby And
Roll Me Away)

EUROPEAN 1977 FANTASY TOUR

TOUR DATES

JUNE 16 NEW THEATRE, OXFORD
JUNE 17 COLSTON HALL, BRISTOL
JUNE 18 SHEFFIELD UNIVERSITY
JUNE 19 LEEDS UNIVERSITY
JUNE 20 DE MONTFORT HALL, LEICESTER
JUNE 21 DOME, BRIGHTON
JUNE 22 GUILDHALL, PLYMOUTH
JUNE 24 TOWN HALL, BIRMINGHAM
JUNE 25 HAMMERSMITH ODEON, LONDON
JUNE 27 USHER HALL, EDINBURGH

"GOODBYE BLUES" FT 529

"HOW LATE'LL YA PLAY'TIL?" FTSP 53

COUNTRY JOE McDONALD – DAVID BROMBERG

DON'T MISS THE BEST THINGS TO LEAVE THE STATES
SINCE CALIFORNIA GIRLS AND SKATE BOARDS.
DON'T MISS THE FANTASY TOUR, COUNTRY JOE McDONALD
AND DAVID BROMBERG, YOU'LL BE SEEING THEM SOON.

EMI

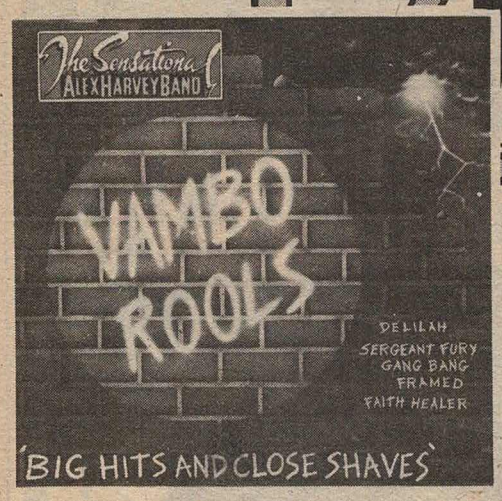
Fantasy

Marketed by EMI Records Limited, 20, Manchester Square, London W1A 1ES

Big hits and Close Shaves

DELILAH
SERGEANT FURY
GANG BANG
FRAMED
FAITH HEALER

The Sensational ALEX HARVEY BAND



Album 6360 147 Cassette 7138 087

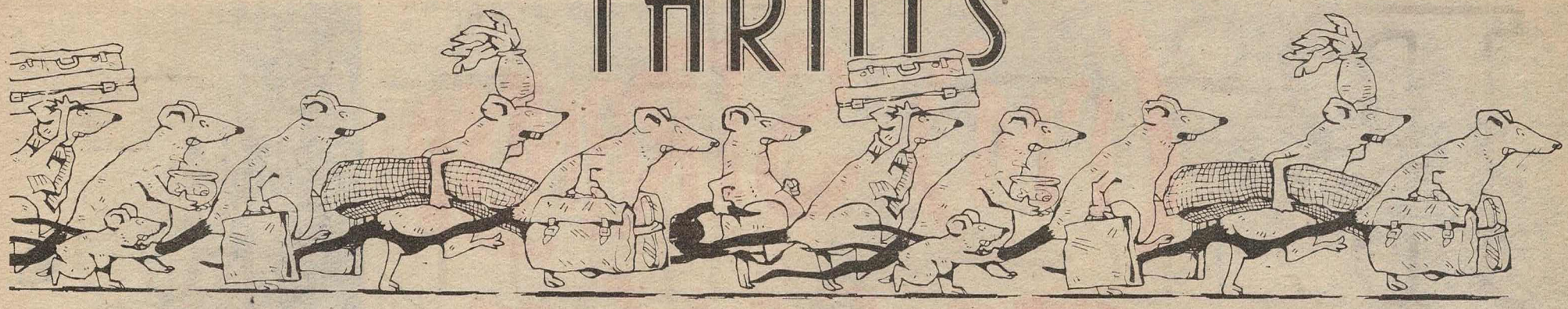
marketed by phonogram

THE SENSATIONAL ALEX HARVEY BAND are unique. They have been hailed by major critics as Britain's supreme exponents of rock theatre. This album contains a selection of tracks each one of which represents a peak in their development. It is SAHB in a nutshell. If you want predictable music, The Sensational Alex Harvey Band will leave you cold. If you want raw excitement, drive and caring, all combined with consummate musicianship, then retrace SAHB's past with 'Big Hits and Close Shaves'.

NEW SINGLE 'CHEEK TO CHEEK' 6059 173

VERTIGO

THRILLS



JAM/CLASH INTER-NEW WAVE FEUDING

Friendly faces from the New Wave . . . Right: Strummer of The Clash; and left, Paul Weller of The Jam

THE CLASH and The Jam on the same tour looked great on paper, especially with the front-runners being joined on the road with those great white hopes the all-girl band Slits, The Subway Sect and, the toast of the north, the very fine Buzzcocks.

If it had succeeded then the internal feuding on the initial part of the Anarchy tour — that led to The Damned quitting the tour — could have possibly been remembered as merely growing pains in a movement that had yet to learn one simple fact — if the bureaucrats in Remote Control divide the New Wave then they sure as hell will crush (or at the very least *tame*) the same movement.

Every day local councils ban young bands from playing in their towns without valid reason.

But The Jam left the tour after the Rainbow gig with eight dates still to play, and I couldn't help wondering if maybe we were doing the job for them . . .

So — why didn't The Jam stay on the road with The Clash? Both sides see it very differently.

Clash manager Bernard Rhodes says that the fundamental idea behind the tour was that The Jam and The Clash were the only two bands signed with a record company, and that they had a responsibility to financially help the other bands on the bill.

"Chris Parry of Polydor and The Jam are only concerned about themselves," Bernie claims. "The Clash believe that the bigger bands have a *duty* to help out the bands that aren't signed to a record company — help them with money, use of lights and PA, anything you can. The Jam didn't want to know, and as for them saying that they had to pay to get on the tour, that's definitely not true. We haven't got a penny from them, and as a matter of fact *they* were getting one hundred quid each night to play a gig. They didn't give us a penny and they had use of our lights, PA, backdrop, the lot.

"Chris Parry has claimed we demanded a four-figure sum from The Jam but we haven't got a penny out of them and we've lost 17,000 quid on this tour subsidising the smaller bands. But all Chris Parry and The Jam care about is themselves . . ."

The friction with The Jam is certainly not the only aggravation that the tour has encountered. Subway Sect's drummer has left to replace John Towes in Generation X, and after the gig in St. Albans the bands on the coach were all taken down the local police station by The Law.

"We were all stripped bollock-naked," Bernie says. "Fingers up the anus, the works."

What about The Jam's and Polydor's argument that friction was caused by you managing The Subway Sect as well as The Clash?

"I don't manage The Subway Sect!" he explodes. "I am not the manager of The Subway Sect! Look, we just *care* about bands other than ourselves and we're *concerned* about putting on a great show for the kids."

So you're out on the road keeping things together?

"Yeah," Bernie says. "And while I'm out here CBS release 'Remote Control' as a single. That's very ironic."

Anything to add on the split between The Clash and The Jam?

"I don't give a shit about Chris Parry or The Jam," he concludes.

When I spoke to the members of The Jam last week they said that the split had occured because the PA that they had been promised the use of was unavailable for a soundcheck before both the Rainbow and Edinburgh gigs.

"We were promised the use of the PA and we didn't always get it," said Paul Weller.

"On stage at the Rainbow the sound was so bad that I couldn't even hear myself, and it ruined the set," claimed bass player Bruce Foxton.

Of the actual financial details the band said they'd been asked to pay some money for appearing on the tour, and said they'd been willing to help the other bands to a certain degree — but they claim that the amount of money they were eventually being asked to contribute was more than they thought was worthwhile.

"Being asked to put our hands in our pockets all the time, was how it became," John Weller, Paul's Dad and manager of The Jam, told me.

"It was the same old story," said Polydor press officer Jeff Dene. "Our A&R men have informed me that the money we were being asked to pay for appearing on the tour became too much."

How much?

"I believe somewhere in the region of a thousand pounds."

Bernie Rhodes said they haven't received a penny from Polydor or The Jam.

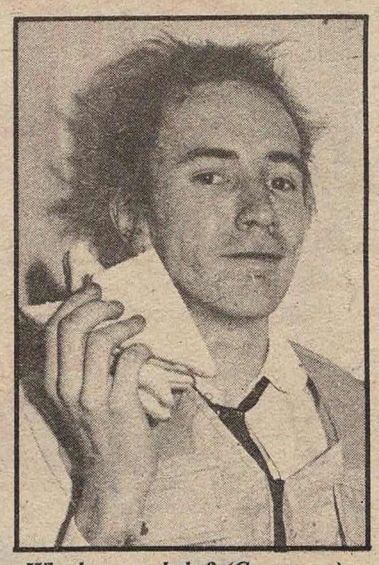
"In fact no money has actually changed hands," Jeff agreed.

He expressed the same sentiments as The Jam about being promised full use of lights and PA and then not being given them. As well as pointing out that The Jam had already been the victims of narrow-minded local council bureaucracy on their own headlining tour.

"The City Council in Leeds have already banned The Jam from appearing at the Leeds Town Hall," said Jeff. And the list gets longer everyday . . . see page 3.

And while we fight amongst ourselves, can you hear the *real* enemy laughing?

□ TONY PARSONS



Who loves ya baby? (Groan . . .)

'ROTTEN IS MUM'S BOY' SHOCK

NO MATTER how much criticism a young boy incites by his allegedly outrageous behaviour there's always somebody who will lovingly stand by him. His mum.

And witness last Friday's *Islington Gazette*, which carried an "exclusive" interview with Johnny Rotten's Ma, Eileen Lydon. According to the strapline, it revealed "Why the X-certificate superstar is still mother's pride".

So "exclusive" was the confrontation between Gazette newshound Robert Eddison and Mrs Rotten (as she was referred to in the headline) that calls placed to her Finsbury Park council flat were vetted by one of her sons — who grilled the *Thrills* desk as to its intentions and then decided his mother was not available for comment.

But The Scoop left many questions unanswered, and some maybe not even asked.

Instead, the Irish-born mother of four used the opportunity to defend her little lad, claiming early in the article that Johnny and other "punk rockers" were peaceable folk whereas their detractors were violent.

"Surely it's better to let out your anger with a few swear words than with violence?" Mrs Lydon justified.

"It's true I've brought up my children to be plain speaking. OK, so Johnny will sometimes say things straight from the shoulder, but he's not the violent type at all".

With maternal love she defended Johnny against pointed criticism.

She said it was ridiculous, for instance, that a vicar should demonstrate outside a Sex Pistols gig, accusing the band of being "the Devil's Children". And talking about Rotten's recent drugs bust, she implied that the illegal substance could have been a dubious present from a fan — "Pop Stars get handed all sorts of things after concerts".

"Besides, it was only speed: it wasn't a hard drug. When I went along to the West End Central police station to bail him out I went mad at the way they treated him — like a common criminal."

Also, Mrs Lydon suggested there was a media conspiracy against Johnny and the group.

"I can understand people being shocked at something new. But that's no reason, sod it, for the press to invent stories about my son's group vomiting all over Heathrow airport and spitting at air staff."

Apparently the reason she is willing to support her son through thick and thin is because her own mother prevented her from pursuing a dancing career, and she long ago decided to she wouldn't hinder her own children in the same way.

"I swore I'd even allow my kids to become roadsweepers if that's what made them happy."

Although the article revealed little about Johnny's childhood accept that he was once a "churchgoer", one interesting fact did emerge: Mummy and son think all the controversy is one big joke. Mrs Lydon even confided to the reporter that the punks don't really stick safety pins right through their flesh — "It just looks that way."

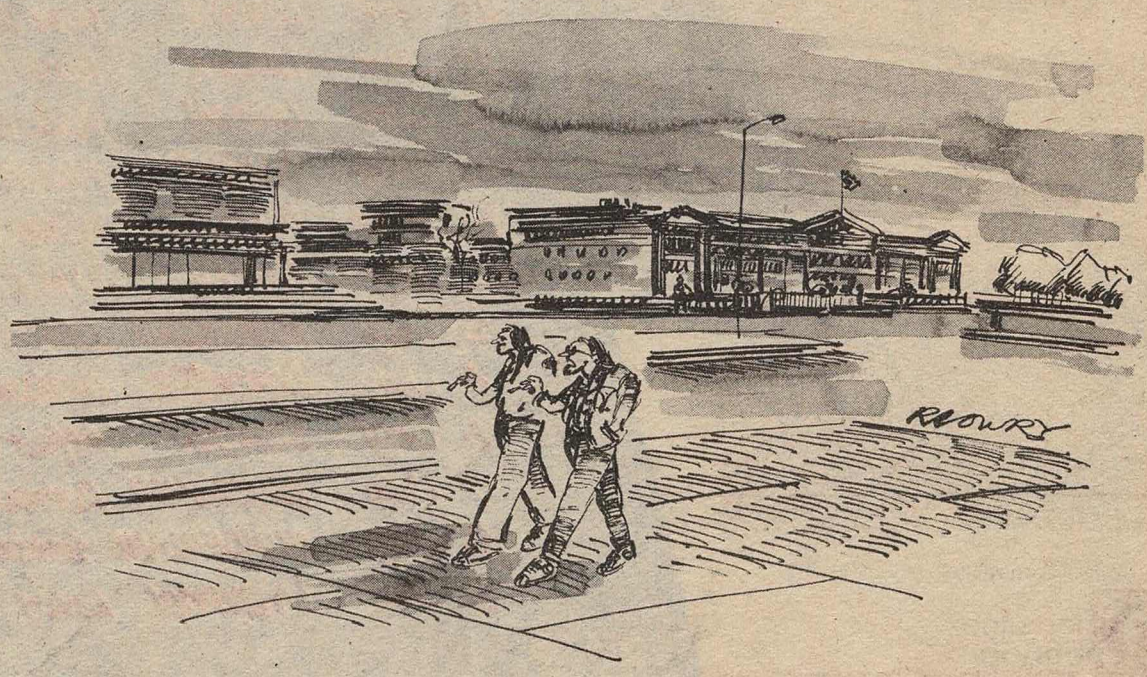
Indeed, she's a proud mam.

"My boy is doing his own thing. He's not going around murdering people. In fact, groups like Johnny's help society by bringing kids in off the streets. A friend of ours thinks the Pistols are doing more good for the country than Jim Callaghan."

Finally, *the* quote of the article comes not from Johnny's Ma, but from the observant Eddison who was invited into her humble home and duly noted at one point: "A budgie flew past and landed on the teapot. The cage door stayed open. The Lydon family believes in freedom."

□ TONY STEWART

LOWRY



"I've just realised it's my silver jubilee as well. I've been a teenager for the last 25 years"

(I'M) STRANDED
THE SAINTS

'(I'M) STRANDED'
ALBUM SHSP 4065 FEATURING CURRENT SINGLE
'EROTIC NEUROTIC'
HAR 5123

APPEARING AT
LONDON ROUNDHOUSE
JUNE 5 and 6
6·30 p.m.

16	June	LONDON	Dingwalls
18	June	DUNSTABLE	California
19	June	CROYDON	Greyhound
20	June	LONDON	Nashville
21	June	LONDON	Nashville
22	June	TWICKENHAM	Winning Post
23	June	LONDON	Hope and Anchor, N.1.
24	June	LONDON	Rock Garden
25	June	LONDON	Rock Garden
29	June	PLYMOUTH	Woods
30	June	PENZANCE	Winter Gardens
2	July	DUDLEY	J B Club
3	July	MANCHESTER	Electric Circus
4	July	DONCASTER	Outlook Club
6	July	SWINDON	Affair Club
7	July	BURMINGHAM	Rebecca's
8	July	SUNDERLAND	Seaburn Hall
9	July	LIVERPOOL	Eric's

HARVEST
Marketed by EMI Records Limited, 20 Manchester Square, London W1A 1ES.

FEMINISM IS, UH, LIKE SKINNING CATS

... or something like that, so it says here, in this double-date interview with Mss ***MINNIE RIPPERTON*** *and* ***MILLIE JACKSON***

"THERE'S TWO ways to skin a cat, baby
Honey, one monkey don't stop no show."
— blues maxim.

FEMALE emancipation comes loaded with different shot. One calibre hits with the momentarily stunning impact of a rubber bullet, the other shatters the system like a cross-cut dum-dum.

It's the old one-two. A hard one below the belt, a killer to the heart ... extremes that are ambiguously defined by lust and love and are musically enacted in the abrasive virility of rock, in all its various cloaks, and the subtler machinations of easy (or not) listening styles.

Given ten seconds to name a lady from each extreme of current black music, you'd be hard put to find better examples than Millie Jackson and Minnie Ripperton. The one, a fiery upholder of Woman's right to run roughshod through life, especially personal relationships, in much the same way that Man has always done. The other, a calmer personality who implies through gentler moods that women have a finer grasp of reality anyway, so what's all the hassle about?

As bemused by the contradiction as most fellas, I haven't been surprised to find that Millie's recordings consistently excite but Minnie's are invariably satisfying. Physical stimulant and emotional solvent. Girding my loins and steeling my heart I recently talked to both parties — as it happens, on the opposite shores of America.

Millie's based in Teaneck, New Jersey, just across the river from New York. I was in Manhattan at the other end of a phone link. Curses. Had I flown all this way just to pick up a telephone?

"QUIET!!" she demanded. But not of me. "I'm on the phone trying to do an interview," she further reprimanded the distant kids / husband / lover / milkman.

"Not like the real thing, is it?" I apologised, "only getting to talk on the phone like this."

"I know what you mean," she chuckled.

So we didn't try for a marathon session, keeping instead to basic moves around her latest album "Lovingly Yours" (Spring). It's a good release, produced as usual by Millie and Brad Shapiro, but removed from the concept of her previous three-piece suite to feature a straightforward selection of other people's material. Only one track is co-written by Millie and that's rather revealingly titled "Help Me Finish My Song".

"I'm not writing as much now as I used to," she admitted. "I write in spurts. Lately my life has been clotted with performing, doing production and all of that ... but I'm getting ready to do a lot of writing for my next album."

Was it lack of self-composed material that dictated the format of "Lovingly Yours"?

"Not really. The record company wanted me to do that so I pleased 'em. It's not selling so I'm going back to my concept."

Satisfying . . . MINNIE RIPPERTON

Haven't you got other themes that you'd like to explore on record? I queried, somewhat disturbed by the prospect of another tortured trilogy (even if the first set was great).

"Well, I used to complain about everything," she reminded me, "like on 'Child Of God' and 'Hypocrisy'. At one time I wanted to do a concept on everyday problems, social problems, but the record company didn't approve so we axed that. I can't really tell you what I'm about to do."

Exciting . . . MILLIE JACKSON

If Millie was vague about her own future recordings she was much more enthusiastic about The Facts Of Life, a vocal trio she's produced for the Miami-based Kayvette label. It's two fellas and Tyrone Davis's sister, recorded in the same locations and backed by the same basic team as Millie. Already their single, "Sometimes", is high in the American soul charts.

Like Deniece Williams, it seems that Ms Jackson prefers the role of writer / producer to life on the road.

"I wouldn't stop singing but I'd like to be able to do it just when I felt like it. Set up a tour for two months in a year, go on out, come back home and forget it. I usually just work weekends anyway. Friday, Saturday, Sunday, that's it."

So we're unlikely to see you in Britain in the near future then?

"Oh, I might be over later this year if things work out. My record company was talking about the possibility of recording a live album there. But you know, my show is so funky I told them I didn't know if the British would respond to it. They said it'll be one thing or the other. I'll be a total success or they'll run me right out of town."

Chance for us Britons to decide one way or the other would be a fine thing.

Over in LA I came face to face tith a different kind of lady, Minnie Ripperton, whose latest album "Stay In Love" *is* a concept, in fact a romantic fantasy set to music.

Minnie is soberly, almost austerely, dressed in a dark suit and is quietly but confidently spoken. It's probably ungallant of me to say so but she reminds me of a Sunday school teacher I once knew. Keeps her hat on and her legs crossed and sips tea. Were she a Briton she'd undoubtedly live in Pinner and be very active on several local committees.

Oops, I think that in *NME* terms I've just perpetrated a criticism. It's not meant — I'm just trying to pin down the immediate impression of her personality. I might add that she's also extremely charming and, although she didn't think so, quietly courageous.

Three days before our meeting she'd been to the White House where she received the American Cancer Society's Most Courageous Woman Of The Year award, presented by President Carter. A year ago she had to have a mastectomy and during her convalescent months she'd impressed everyone by her attitude to, and advice to other women about, the traumatic operation. Neither making light of it nor exaggerating its impact; neither unburdening herself to excess on TV nor shying away from public discussion. Message through moderation.

"I'm asked to do TV chat shows all the time, but this past year there was nothing really to talk about other than my being ill. Who wants to sit on television talking about being ill? I certainly don't. I don't want to gain popularity that way. I don't want to *dwell* on the subject on everybody's talk show.

"At the same time, when I had my operation they wanted me to join some little hidden group to talk about how bad I felt. I felt bad, but not just because of the operation. I felt bad because my hormones were freaking out. So I have talked publicly about my illness somewhat to alert other women.

"If I had to have the other breast and my arms off I would still be alive and that's what matters most to me. It's not a pleasant experience by any means. It's horrible. But a lot of women were hiding so I thought that when the time came it would be right for me to talk about it.

"Being a young woman and someone in the public eye I think it'll help other women. Men too, 'cause women worry about whether their guy's still gonna like them so ... breasts are for feeding children in the first place anyway."

Having recovered from the op. Minnie's back on the road and picking up the open end of her recording career with her "Stay In Love" LP which despite the opinion of our resident jaundiced journalist, I thought was a beautifully seductive album. I was surprised that it was produced by Freddie Perren, who is better known for livelier work with groups like The Jackson Five, The Miracles and Tavares.

"There's more to Freddie than that", Minnie chided me. "I've known him for a while and we have a lot of things in common. We have a similar musical background and go to operas together. We're gonna continue to work together because there's a lot he can do. And as far as producers go he's one of the few that I've ever worked with that understands what I'm saying. It's not a struggle."

And what exactly are you saying?

"Just talking about love. I'm romantic. And I'm into melodies. They do something to your body chemistry and your nervous system. I wrote the album as a story — from a woman's point of view.

"Usually all the love stories you hear are written the way a guy sees it. Even when women sing them it's a man's attitude. But women definitely have their own ideas about how they want to say things to men and how they feel about things.

"I did that on my last album. I wrote this song, 'Inside My Love', and it was banned in a couple of cities. The song was about two people who meet and the woman was saying 'You can see inside me, will you come inside me', and of course they thought I was talking about screwing.

"But if they'd listened to the song in the beginning they could have understood the woman was meaning, 'You can understand me, come inside my love and feel the spirit in me'. After that record everybody started coming out with the moaning and groaning and panting, 'I Wanna Do It To You', 'You're The Right Size' and all of those ..."

She sighs. "If only people would just relax."

Sound advice. Me, I'm suddenly so relaxed I can hardly hit the keyboard.

□ CLIFF WHITE

BENYON: The Lone Groover

HEY REVOLTO, I HEAR Y'RE ANGRY!
SURE M'BOYS ANGRY, RILLY ANGRY—SHOW 'IM REVOLTO, SHOW 'IM 'OW ANGRY Y'ARE!
SNARLO!
I MANAGE
WHAT EXACTO MAKES EL VASELINO GNASH LES IVORIES?
SHEER ANGER, MAN, WITH TH' WHOLE WORLD OF MUSIC, MEDIA, CONTRACTS, FAT CATS, BORES,
MAN
NEGATIVE RESPONSES, MUSIC PAPERS, CHORDS, RECORD COMPANIES, HYPE .....
RIGHT! IT STINKS LIKE A RATS ANAL VENT.... OOOH! I'M SO ANGRY.
UH! I'M SO BLEEDIN' ANGRY..... OOOH! I AINT GONNA TAKE PART IN THIS JOKE BIZZ NO MORE — I'M GONNA PLAY IN TH' STREET, MAN — STUFF SINGLES, ALBUMS, GIGS — OOOH! I'M SO ANGRY.....
EEEK! NOT THAT ANGRY, REVOLTO, PLEASE.....

He knows a thing or two about using words.
—The Sun

"The large print giveth... ...and the small print taketh away."

11 12 13

'I WAS ONLY A BIRD IN A GILDED CAGE' PARTS 1 & 2

Two songwriters who began their careers by penning production-line pop hits in the New York music factories of the early 60s talk about then and now.

Success was $50 a week . . . KENNY YOUNG

KENNY YOUNG

WHEN YOU'VE written a classic song like "Under The Boardwalk", how can you ever top it, and what incentive is there to try?

Kenny Young, who wrote the song for The Drifters in 1964, smiles at the question. "How is Alex Haley gonna top *Roots?*" he asks, rhetorically.

"I've never sat down and said I'm gonna write a song that's gonna really top 'Under The Boardwalk'. I think you can top an arrangement or a production — you can really put more into it. But you can't top an idea."

The boardwalk that prompted the song was a wooden promenade down by the sea near Coney Island where his parents still live. "And there was a lot of activity under that boardwalk at night," he says.

Young was a 20-year-old songwriter in the Brill Building in New York at the time. Leiber and Stoller had an office next door. The likes of Carole King, Neil Sedaka, and Phil Spector walked the halls.

"We struggling young writers were given assignments," says Young. "We weren't told specifically to write for The Drifters, but they said: these are the people singing the songs nowadays and having a lot of success, and you should direct your efforts towards them. There was no such thing as doing your own thing. It was a different world then."

Young did not become a rich man on the proceeds of "Boardwalk". He was employed as a writer by Bobby Darin's publishing company, earning 25 dollars a week. After the hit, it went up to 50 dollars.

"You're constantly being ripped off from the time you first enter this business. A lot of people get very bitter. But it stunts your creativity. You should go on."

Kenny Young has just embarked, 13 years later, on a new venture, as the leader of his own band which is called Yellow Dog.

Young's partner in the band is Herbie Armstrong, an amiable Irishman, with an equally long apprenticeship in the music business.

Young and Armstrong met in Portugal. Armstrong was running a riding stable, being temporarily disillusioned with the biz, and Young arrived on holiday.

They spent a lot of time writing songs together and riding around on horseback. "Like Roy Rogers and Dale Evans", says Armstrong, and laughs loudly.

Armstrong is a Nearly Man of some standing. Van Morrison invited him to join Them, and he turned the job down. "Apart from Van, Them weren't very good", he says.

Then Morrison was about to form a new band with Armstrong, when Van got a telegram from Bert Berns in the States. The rest of the Van Morrison story you know.

Quite recently, Armstrong arrived home in the Oxfordshire village where he and Young live, and he found a note on the door from Van.

"I hadn't seen him for 10 years," says Herbie. "He was staying in a hotel in High Wycombe. I went over to see him. He'd changed a lot. He doesn't smile much these days. We didn't have that much in common any more. I told him he'd changed. But then, a lot has happened to him . . ."

Young and Armstrong have signed with Virgin records, as the label's first act inclined towards pop.

That came about because Richard Branson, the Virgin General, is a neighbour of theirs. He heard their tapes on a social call, and suggested a deal.

But will Virgin be able to break their kind of act?

"Our stuff is unique for the company", says Young. "I figure that that can help us. If you are one of a certain type of act, and there are about four other acts of the same sort in the same company, you don't get the push you need."

Young says he's been working towards a band of his own for some time. He intended getting one together shortly after meeting Armstrong, but the project got elbowed aside by Fox, the band fronted by a lady singer called Noosha.

Young and Armstrong provide the songs, and Noosha provides the character for them to write around. Between them, they scored three chart singles. The most recent was "Single Bed", a song obviously in clear line of descent from The Drifters. Though Fox are still in active service, Young says Yellow Dog is his first interest.

Suddenly, instead of writing songs for other people, he's writing them for himself. Was that harder?

"When you get your own involvement with a song you want to interpret it yourself. There's a certain number of my songs that were recorded by other artists in the early years which came out without the original feeling and original meaning."

Young's songs have been recorded by a surprising range of people over the years: The Searchers, Herman's Hermits, The Seekers, Nancy Sinatra, Status Quo, among them.

The strangest sounding act with which he's been associated were Reparata and The Delrons. He wrote "Captain Of Your Ship", which was a top 20 song in the UK in 1968, but went nowhere in the States.

Who were Reparata and the Delrons, Kenny?

"Well, Reparata was Reparata and The Delrons were The Delrons," he says.

Something like LaBelle?

"No, nothing like LaBelle. They were just ordinary girls from Brooklyn and the Bronx. Very nice. But they weren't Tina Turner, either.

The least likely cover of Young's work was surely The Rolling Stones' version of "Under The Boardwalk", made a few months after The Drifters charted.

"Andrew Loog Oldham came up to the office. He told me that an English group was gonna cover my song. I said: which English group? He said: The Rolling Stones.

"The Stones weren't all that big in the States, then. It was just the beginning of the British rock scene. Didn't have the significance it would have now."

The Drifters' version depended for effect upon the range of voices and the careful arrangement. How did he feel about what the Stones did to it?

"I just looked on it as a different thing. I didn't particularly compare it to The Drifters' version. It's just a different sound, an English group sound. Much more raw. I really like it."

In contrast, the sound of Young's own English group, Yellow Dog, is much smoother.

The album is an agreeable collection of summer songs that reflects its rural origins. (It was recorded in Young's own studio, in a converted barn in Oxfordshire).

The set took eight months to assemble, and the effort's liable to be repaid. Potential hit singles abound.

But why call your band Yellow Dog? What possible significance could that have?

"I used to have a dog called Yellow Dog in Portugal," says Armstrong. "He was a real character, with so much life in him. We thought it was a great name."

Young says: "I guess we identify with the dog". He laughs.

Underdogs, or Overdogs, though? Watch this space.

□ BOB EDMANDS

DYLAN PHONES HIT

IT'S NOT unusual to call someone and get a recorded message on their telephone if they happen to be out when you ring. Over the years people have tried to make the anonymous pre-recorded messages more personal by recording them themselves, by adding musical accompaniment, heavy breathing or reciting in verse the fact that they are out and would you please leave a message.

A friend of Dylan's in Los Angeles has achieved the highest possible status in music-biz circles: if he is out when you call up, his telephone is answered by a tape recording made by Dylan.

In his best "Bringing It All Back Home" style, Bobby sings: *"Well + + + + + ain't home right now, He can't come to the phone. So leave your name and number, when you hear that lonesome tone. (harmonica solo) He'd gladly talk to you right now I'd like to guarantee. But I can't speak on his behalf, 'cause I'm not really he."*

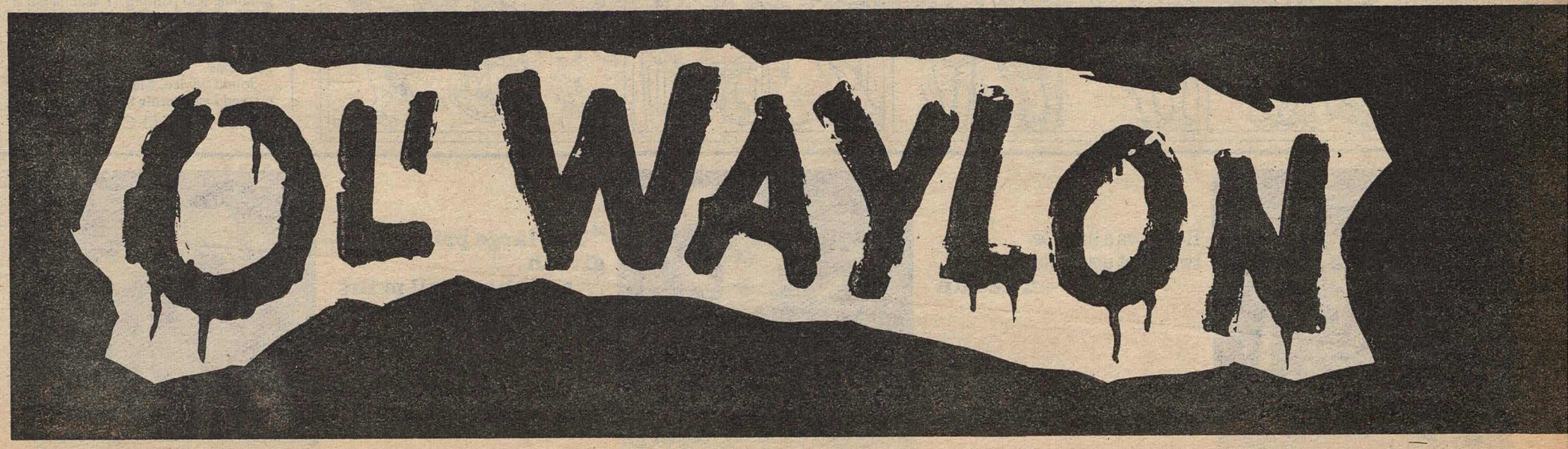
□ MILES

CAROLE BAYER SAGER

EVEN A decade afterwards, it's still hard for Carole Bayer Sager not to slip-back into her old ways. She'll be sitting down with someone at the piano and simply can't resist the temptation.

Some secret vice? No — just the urge to write songs.

For like Carole King and Gerry Goffin, Lieber and Stoller, Paul Simon and scores of others, Ms Bayer Sager earned her songwriting chops stuck in front of a piano inside some windowless cubicle in a New York skyscraper trying to come up with a dead cert for Top 40 success.



"It was like basic training at a convent school . . . " CAROLE BAYER SAYER. Pic: CHALKIE DAVIES.

"No matter how I try I still remember those years," frets 30-year-old Carole, now about to achieve her first taste of chart success as a performer with a hilarious ditty called "You're Moving Out Today".

"It was like putting in basic training at a convent school. You were indoctrinated into writing a song a certain way. You'd be told that such and such a singer, say Bobby Vee, was looking for a follow-up and you sat down and wrote."

Carole didn't score for Vee, but she did for British Sixties beat group The Mindbenders, writing the lyrics for their "Groovy Kind Of Love." She also had songs recorded by The Monkees, and co-wrote two with Neil Sedaka. But her ambition to co-write with the greatest of all the Brill Building writers, Carole King, was thwarted after Ms King's husband Gerry Goffin got jealous.

More recently her lyrics have achieved much commercial success for artists as diverse as The Moments and Leo Sayer — "With You" and "When I Need You" respectively. She wrote "When I Need You" — in collaboration with Albert Hammond — in just an hour and a half, and would never record the song herself.

"I never thought of it as an important song," she says. "Paul Simon thought it was the finest lyric I'd ever written. I couldn't believe that I actually let a line go by like *'It's cold out/So hold out/And do like I do'*. I thought, 'My God, I've really regressed.' People have told me that they thought that song was spiritual. I tried to rationalise that it was a better lyric than I thought. I thought that maybe the simplicity of the chorus against lines like *'It's not easy when the road is your driver'* . . . I don't know why that song was a hit."

Carole co-wrote Aretha Franklin's latest single "Break It To Me Gently". Frank Sinatra now includes one of her songs in his show, and guess who wrote the words to the theme song for the up-coming Bond movie *The Spy Who Loved Me*, soon to be released as a single by Carly Simon?

Born and raised in New York City, where she taught English at high school for a year before becoming a professional lyricist, Carole is petite, dark, and as attractive as her album cover makes her out to be — even if the photographer made her look a lot more girlish than she in fact is.

Ms Sager didn't work full-time at the Brill Building. Instead she worked for Screen Gems — under an identical set-up.

Not surprisingly, she had little time for the hard rock explosion of the second half of the '60s, although she admits to liking Cream — with some reservations. "I knew they were playing well and I liked them but I never connected with it on a gut level."

CARELESS TALK

"I hope you all enjoy me as much as I've enjoyed you" — **Dolly Parton, UK press reception, Inn On The Park, May 19, 1977.**

"I've always admired Tony Bennett, Perry Como and Andy Williams. This is the thing that I based my blues on and I have quite a few of their records that I listen to and learn from" — **Bobby Bland, quoted in the press biography accompanying his new album "Reflections In Blue".**

"My book is obviously great. No bad book does as well as mine has. "Roots" ranks with the Bible and Homer's Iliad and Odyssey". — **Alex Haley, quoted in "The Star", May 1977.**

"Rock is no longer a young scene: it lives in the memories of those now poised to take over the running of society as editors, ambassadors, foreign secretaries and what have you" — **Peter Buckman, The Listener, May 19, 1977.**

"Rock Follies . . . dazzles with new ideas and hints at what television is capable of. To offer that, and entertainment of a high order, is truly something to celebrate in jubilee year." — **Peter Buckman, ibid.**

"The particular thing about Dory Previn's songs is that if you like them you know you will like anyone else who likes them." — **Jill Tweedie, The Guardian, May 18, 1977.**

Her tastes demand melody and a well-constructed song. So devastated was she on hearing Roberta Flack's "Killing Me Softly" on the car radio that she had to stop and pull over and listen to it. Paul Simon, Randy Newman, Laura Nero and Jimmy Webb are among her favourite songwriters. And she has more than a few favourable words for James Taylor.

"A lot of writers' songs start to take me but leave me dangling somewhere. And I don't want to be left dangling. Life leaves me dangling enough. I am extraordinarily moved by James Taylor because there's something like a warm blanket about him. I feel his emotion come through. Paul Simon I can feel and I can also understand intellectually, so ideally he's right there as one of the very best for me."

She dislikes the way in which critics write off Taylor as MOR and despises the term's "geriatric and non-meaningful" connotations. She reckons the best of her own songs are as moving as, say, those of Joni Mitchell — for whom she has scant praise.

"At best my songs deal with feelings and they connect one to one with other people. I'm not making any great worldly statement, but yet then again I am making some statements about feeling.

"I think 'Home To Myself' which I wrote in 1972 with Melissa (Melissa Manchester, one of her several collaborators) is as important a statement as the poetry of Joni Mitchell sitting in a cafe in Paris ordering wine. She is a poet. And I don't see Frank Sinatra or Barbra Streisand making one of her songs theirs too, with the exception of 'Both Sides Now'."

The recurring theme throughout her first album, recorded over a three-month period over 76/77 and which went way over budget (costing some 10,000 dollars) is separation; Carole recently separated from her husband. And, in its quirky way, "You're Moving Out Today" follows the pattern.

Of that song she says: "It's mostly fantasy, though I've had that feeling in my life. I've never acted on it in that way. I think some people do have

Bette Midler has an inferior version of the song on release and on her record she dropped the rubber hose and Spanish flies (an aphrodisiac) so to be asked to leave. Some people will not go graciously."

"You're Moving Out Today" is a collaboration between Ms Sager, Bruce Roberts — and Bette Midler. as not to jeopardise chances of airplay. However, Elektra left the Sager version in its original form and integrity, for once, was rewarded; The provocative lyrics didn't arouse the indignation of the BBC, the record made it onto the playlist anyway.

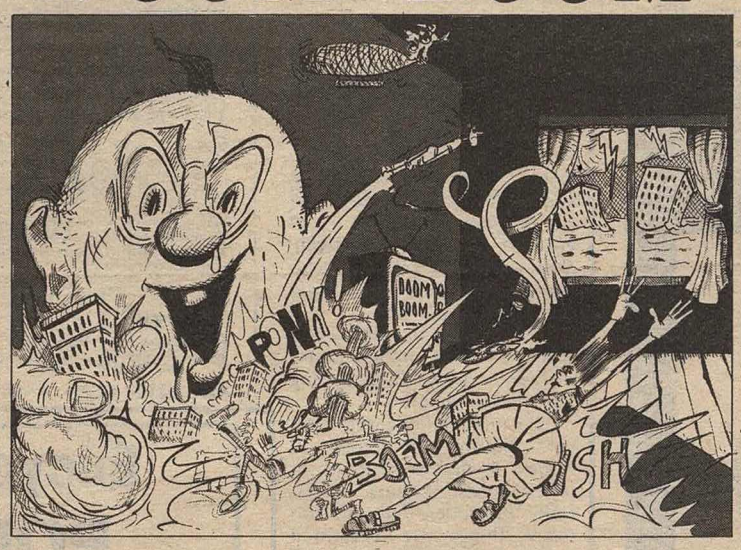
Elektra's releasing "You're Moving Out Today" has, however, not strengthened the friendship between Ms Sager and Ms Midler, who was offended by the fact that Elektra released Sager's version at all over here.

Says Carole: "I don't think it's damaged our relationship beyond repair. In America I've asked Elektra not to release it because of Bette's record and they're not going to. As much as I would love to have a hit I have certain values and friendships that come before success.

"Besides, I don't know what you have when it's all over besides a gold disc and a hard time sleeping at night. I have to feel good about myself."

□ STEVE CLARKE

DOOM BOOM



DOOM IS booming, in the entertainment world at least.

A whole slew of new books, movies and TV shows carry the subconscious message. We are menaced on all sides by threatened natural disasters, technological blow-outs, strange new diseases or ultimate nuclear destruction.

Planned for American TV screens in 1978 is a new weekly doom series, financed incidentally by Mobil Oil, a sinister enough development. Called *WHEN HAVOC STRUCK*, the copywriters claim it will present "fascinating in-depth explorations of major disasters", all narrated by Glen Ford.

Typical of TV movie doom is *Flight To Holocaust* featuring two stars' sons — Patrick Wayne and Christopher Mitchum — who, along with Fawne Harriman, form a rescue trio to extricate the hapless passengers of a private plane which has totalled against the 20th floor of an LA skyscraper and got wedged.

We may not all find ourselves in such extreme doom situations but we all are potential disaster victims. This seems to be the message of *The National Disaster Survival Test*, a newie on the NBC network which tests how well people would survive catastrophes ranging from fire storms to car crashes.

Even the kids are not allowed to be immune from the doom generation. Remco Toys Inc have begun marketing a new toy called *Earthquake Tower*. This allows the infant to destroy a five feet high cardboard tower by pressing a red button.

As the skyscraper crumbles tiny plastic figures pour out on to the ground below, giving the kids a chance to move in with his rescue trucks.

The toy comes complete with realistic soundtrack record which ensures the right atmosphere in the nursery.

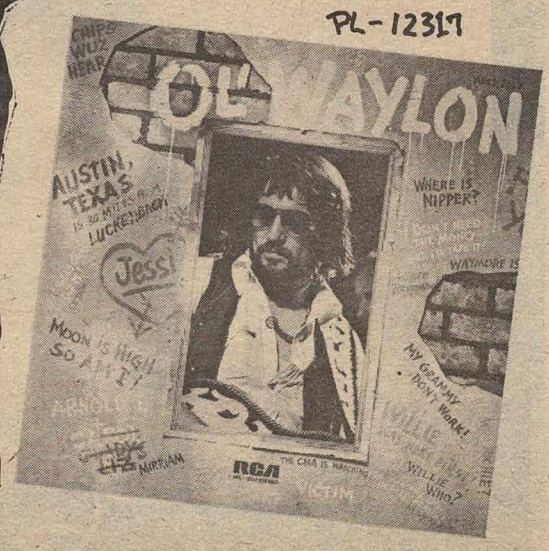
WAYLON JENNINGS

"OL' WAYLON - WAYLON JENNINGS"

The sensational follow up to his critically acclaimed 'Outlaws' album, 'OL WAYLON' is WAYLON JENNINGS at his best blending both country and rock influences to produce an album of rare style and distinction.

RCA

PL-12317



"I live to provide jobs for Bretons — STIVELL with roadie.

STIVELL HARPING ON HIS ORIGINS after all these years

MY FIRST encounter with Alan Stivell occurred during last year's Chorley festival, when I, together with a fellow journalist from west of Wrexham, dropped backstage to congratulate the Breton on what had been a very fine set.

For a while we exchange **pleasantries in English until** Stivell, detecting my colleague's Max Boyce of an accent, decided that he would converse with him in Welsh — a move which threw me completely.

Upon reflection, it wasn't so surprising. Stivell's always held the view that the inhabitants of Ireland, Scotland, Wales and Cornwall were fellow Celts, and much to be preferred to the French, whom he considers oppressors of his native Brittany.

Currently he's overjoyed that his band is composed, for the first time, completely of Breton personnel.

I asked if this was part of a deliberate policy.

"No — the main thing is that they should all be good musicians. But I only employ Breton roadies. — I live to provide jobs for as many Bretons as possible."

His latest album, "Before Landing," is at once a musical history of Stivell's country (he insists that Brittany is a country and not to be considered merely a region of France) and is a political statement aimed at presenting the Breton case to a world which he considers to be cut off from the truth. "We only live 200 kilometres **away from each other; but in** Britain no information is received, and articles that get printed in French newspapers on Breton troubles are very few indeed."

One of his new songs, "Naw Breton Ba 'Prizon", relates how nine Bretons were thrown into prison for six months without even being charged.

"And all because they had some leaflets from the Breton Liberation Front in their homes," Stivell expains. Some innocent people have been imprisoned three or four times now — leading others to belive that they are really terrorists who throw bombs. But all they have done is circulate leaflets in the Breton language."

Is the separationists' fight always such a bloodless affair?

Super-Celt admits that this is not so.

"There are always bomb incidents. But the Frontists always say that they prefer to be killed themselves than take the lives of others. So they use their bombs to destroy buildings, not people. One newspaper report on the funeral of one Frontist declared it was a good thing that he died because he had been trying to cause the deaths of others. But the truth was that he had been killed because a bomb had been placed at a new military **establishment which was** believed to be unoccupied and he died in an attempt to remove the device after discovering that people *were* inhabiting the place"

The story strikes me as unlikely, but it's Stivell's tale and he's telling it.

"We are half a century behind Wales in our country. Brittanny was one of the last places in Europe where one could be punished for speaking one's own language — and this situation was not changed in our schools until 1953. Or, as he sings on "Forbidden Roots," *Our children must be kept ignorant of history and cut off from their roots — or else, we are told, the mighty State would fall. Oh what pleasure for Bretons to live 'neath the Frenchman's foot!"*

And how do the authorities react to such inflammatory material — is the album getting airplay in France?

"It's not been released there yet — but the general policy in France is not to restrain. In other words, nothing is officially forbidden but not too many things are permitted either! It would be better for me and the Breton cause if I were completely banned from radio — but they're too intelligent to do that . . . so they allow me a little bit of time. Not too much — but just **enough for them to say, "We're** being fair to you, we played your record just the other day. I'd get ten times more airplay if one considers my record sales and so on."

And will Alan Cochevelou ("Stivell" is a stage-name meaning "fountain" in the Breton language) find real success and influence a nation which provides his people with Breton TV programmes just twice a month ('We have a **three-minute news programme** which nobody understands because the announcer has to speak so fast!")?

"Yes — when I have conquered America," he confidently predicts. "Then they will *have* to take notice."

In the meantime the revolution will not be televised. Well, not too much anyway.

□ FRED DELLAR

DEAD FOLKS ON POWER TRIP SHOCK

YOU'LL BE sorry when I'm gone!

Kids, how many times in the past two seconds has your boy/girl/nagging parent/unfaithful hamster driven you to screaming with those desperate words?

But before you go, spare a thought for posterity . . . make sure someone suffers when you finally sigh that big bye bye.

Get hip to the trip of the **Last Will And Testament; it's** next year's big thing.

Those of you with a psychedelic bent might like to borrow a lick from Mr Halley of Memphis, Tennessee, who **wrote: "I leave $5,000 to the** nurse who removed a pink monkey from the foot of my bed, and to the cook at the hospital who removed snakes from my broth."

In a more family-that-sleeps-together-keeps-together vein we have Mrs Robert Hayes, who only agreed to leave her wordly goods to hubby if he married her daughter by a previous marriage, Annamae.

Tuff stuff, eh?

In a purely philanthropic gesture, Quaker heiress Eleanor Ritchey left $14,000 to 150 mongrel dogs, and millionaire Douglas McKelvey left $6,000 to his favourite bar **to provide free ale after his** demise, while Sandra West of California wanted only to be buried in her beloved Ferrari.

But as a *real* killer to that boy who's been giving you the runaround, girls — do as Mrs Mary Kubery of New Jersey did! She left her spouse $2, as long as he spent half the princely sum on a rope to hang himself with!

□ JULIE BURCHILL

...ONOR
!

BEAT

LIVERPOOL CHILD WELFARE ASSOCIATION INC.

AUGUST 3 - 17, 1961 Price THREEPENCE

...OES TO GERMANY

...'s most popular groups "Gerry and the ... Hamburg on July 29th, for a three ...eus groups who have played in the "Kaiser ... Ten" clubs in Germany include "The ... and the ...eniors". The group is seen above ...lue jackets, with gold buttons and red ...erry says that the initials on their blazer ...he Goo...e Pimples". In the top left of the ...ad rhythm guitarist Les Chadwick, on the ...s Maguire. Gerry Marsden, vocalist and ... bottom left and next to him is his brother ...mmer.

... Hamburg earlier this year, the "Pace- ...he lyrics of some songs specially written ...ony Sheridan. The songs include "Why", ..."What is the Number" and "You Don't ...

... worked on British Railways, "but the ... when I was on," he says, so he took ...hen he has developed one of the most ...nable and has recently recorded some of ...

...any will naturally be something the boys ...ll also look forward to returning, for in ... Marsden himself "Liverpool is the best ... musical entertainment."

...CTY . . .

...GRETTY. V.A.F., M.A.A.

...RETTY VARIETY AGENCY" -ARTISTES AND ...R ALL OCCASIONS Phone Sefton Park 3...

The Cavern

PRESENTS

SATURDAY, 5th AUGUST

FABULOUS

ALL-NIGHT SESSION

WITH

PANAMA JAZZMEN

PLUS—AFTER MIDNIGHT

- KENNY BALL'S JAZZMEN
- MIKE COTTON'S JAZZMEN
- THE BEATLES
- THE REMO FOUR

DON'T MISS MR. ACKER BILK'S PARAMOUNT JAZZ BAND ABOARD M.V. ROYAL IRIS FRIDAY, 25th AUGUST

***ARCHIVE FUN:** From Mersey Beat, August, 1961.*

JESSE WINCHESTER

NOTHING BUT A BREEZE

NEW ALBUM PRODUCED WITH FRIENDS JAMES BURTON BY BRIAN AHERN K55516 GLEN D. HARDIN EMMYLOU HARRIS

THE ELVES ARE COMING

THE KING OF ELFLAND'S DAUGHTER

Encyclopedia of POP, ROCK & SOUL

Irwin Stambler

'The best total reference book on pop music of the past two decades'

— Gig magazine

NOW AVAILABLE IN PAPERBACK

from all good bookshops

£3.95 **St James Press**

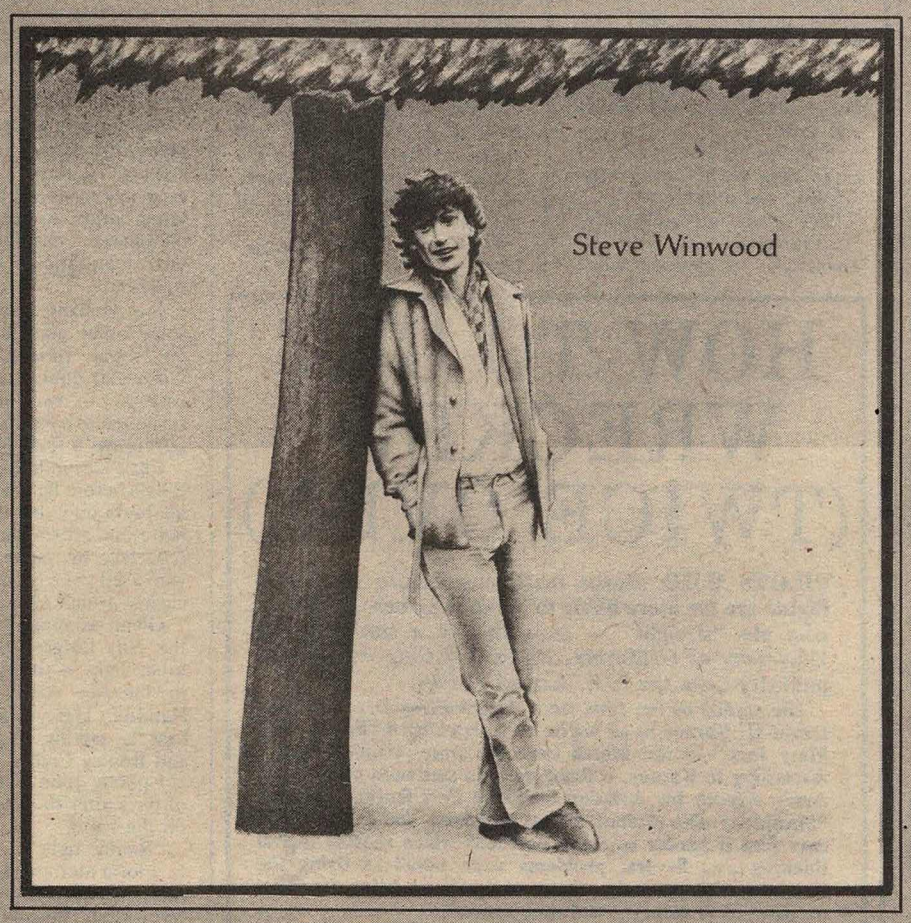
STEVE WINWOOD

Thirteen years ago the **Spencer Davis Group** emerged out of Birmingham and in very short order crafted a series of classic records, among which songs like "Keep on Running," "I'm a Man" and "Gimme Some Lovin'" have never even *begun* to sound dated.

Ten years ago **Traffic** came out of a Berkshire cottage and recorded the first of ten albums which have stood the test of time. Albums which have defined the British sound in rock and given it universal appeal. And from their first single, "Paper Sun," Traffic has made radio more worth the listening.

In June 1969 thousands of people witnessed the birth of **Blind Faith** in a free Hyde Park concert; the quartet went on to attain legendary status, even though the pressure of being the world's first "supergroup" caused it to splinter after only one album.

Three titanic groups in the history of rock, each sharing a common element in **Steve Winwood**



Steve Winwood

From the very beginning of his career, Winwood has been regarded as an essential artist. If you want to hear *that* voice, *that* sound, and *that* feel in music, then there is only one place you can go to get it.

Through all those 13 years, there has been the promise of a Steve Winwood solo album. A record with Winwood's inspiration at its purest, and with him in control all the way.

On June 24th, that promise will be delivered in full.

It's called "Steve Winwood." On Island Records.

Produced by Steve Winwood and Chris Blackwell in association with Mark Miller Mundy.

ISLAND

ILPS 9494. ALSO AVAILABLE ON CASSETTE AND CARTRIDGE.

SQUEEZE CONCEIVE 'PACKET OF THREE'

Pic: CHALKIE DAVIES

Squeeze appraise the tapes of their home-made E.P. John Cale (extreme right) is presumably more enthralled than appearances indicate.

I FIRST saw Squeeze supporting The Pirates at the Nashville a few weeks ago. That was enough to get me down to their own gig at the Brecknock the following week for a closer look/listen.

The place was half-empty and they could have gone down like the proverbial lead balloon if Glenn Tilbrook, the lead singer, hadn't decided to pull some more stops out.

"Okay," he says to the audience of listless Truman's drinkers, "Let's pretend this is a fantastic gig — you know — *applause* and all that stuff . . ." (I paraphrase).

Immediately the place is jumping and freaking about. The band is laughing, the kids are laughing . . . the kids are laughing at themselves laughing. The moment is quite historic as Wednesday nights at **"The Brecknock" go.**

The band up there didn't just play their music — one minute's respectful silence, please, for all those bands who unpretentiously get up on the stand night after night and "just play their music" — but they actually *spoke to* their audience! In fact, you could almost say they *rapped with them!!!*

Squeeze go into their closers — tight, thundering power-chord stuff with names like "Blackjack", "Night Ride", "Cat On A Wall" — somewhat reminiscent I think later (in sound at least) of The Who's mighty first album.

That is to say, of The Who with Nicky Hopkins on piano, because Squeeze have got a first-rate rockaboogie pianist in the shape of Jool Holland whose roots are firmly planted in early R&B. (I mean Joe Turner and Louis Jourdan, not The Merseybeats.)

After the kids have gone burping home, the band are hanging round the stage area and I go and say hallo. More listlessness. They've been playing together for two or three years. They've been looking like punks for the last year.

Management decision or genuine finger-on-the-pulse?

"We've been playing this stuff for at least the last two years," says Chris Difford, the rhythm guitarist and lyric-writer. He's been into Lou Reed a long time. He has doffed his shades and the impassive, psychotic gaze of "on-stage" is replaced by a friendly, intelligent human countenance . . . Good.

He tells me they're doing Dingwalls soon and supporting Cherry Vanilla at the Nashville and Wayne County somewhere else. He fumbles in an inside pocket for something to write a phone number on, a nude playing card drops to the floor. See ya, then!

I catch them at the Dingwalls gig where they turn in an exciting set to a lot of warm support from the crowd there. Weeks later they're at the Red Cow, Hammersmith and they seem to have drawn an unusually large crowd for midweek.

There is precious little **rapport with the audience here** tonight however. And Glenn isn't bothering to do his thing this time.

That's a pity because the punters look as if the music is getting into them but for some reason they're holding back.

Perhaps it's the cool detached look of the band. I mean, how can you get off on the music if the musicians themselves aren't obviously getting off on it?

Or to take the matter a bit deeper — if they were punks we'd be sure to know it and we could scream and pogo without a qualm.

But punks they ain't and there's not a safety pin in sight.

On the other hand, however, they are sporting a lot of black gear and shades and stuff . . .

"No, we're not punks — we're New Wave" says Chris.

What's the difference?

"We're not into violence."

So how come the *West Side Story*-style choreographed aggravation at the end of each gig?

"They're New Wave because they do all their own material," offers their manager's girlfriend.

Even Gilson Lavis, their normally highly ebullient drummer, looks fed up tonight.

"Did you see that review of us in *Sounds?*" he grimaces.

No, I didn't.

"They said Chris and Glenn had no stage personality."

THE FOLLOWING week I'm invited down to the little 8-track Pathway Studio in Canonbury N.5. where they're recording five numbers with a view to releasing their own E.P.

They're up to the back teeth with various established record companies blowing hot and cold over them. The debts are mounting up and manager Miles Copeland is paying all the bills.

Is he rich? I inquire ingenuously.

"Naaah . . ." (laughter).

There's a Welshman pushing all the buttons in the minute control booth. I don't recognise him immediately without his hood on. John Cale.

He clearly doesn't like all these people hanging round who have nothing to do with the hard work that's going on.

It's all right, John, I'm only freelancing . . .

They've done all the basics and are involved with backing vocals and keyboard overdubs.

Another week later and I'm back there to hear the final mixes.

John Cale is slumped out on the staircase just outside the studio door, apparently shunning the crowd inside. Really a rather shy geezer and not a bloodstain on him.

He's done a good job on the tapes after many hours of painstaking re-runs. And he's modestly managed to keep the tapes faithful to the real sound of Squeeze, despite the obvious temptations of studio wizardry.

Jool Holland and Gilson are some other place catching up on some serious drinking, Gilson no doubt to drown his sorrows — two broken ribs sustained in a Nottinghamshire pub brawl a fortnight ago.

Chris is wondering how long it'll be before he can go and see his Mum now that he's had his hair done brown and turquoise (courtesy of roadie John Lee who used to be a hairdresser — clearly a man of many parts).

Glenn is reminiscing about the Nils Lofgren concert the other night — the biggest thing in his life right now since Hendrix. Harry Kakoulli the bass is talking about reggae and Bootsy Collins . . .

I phone John Cale a couple of days after to sound him out on the band.

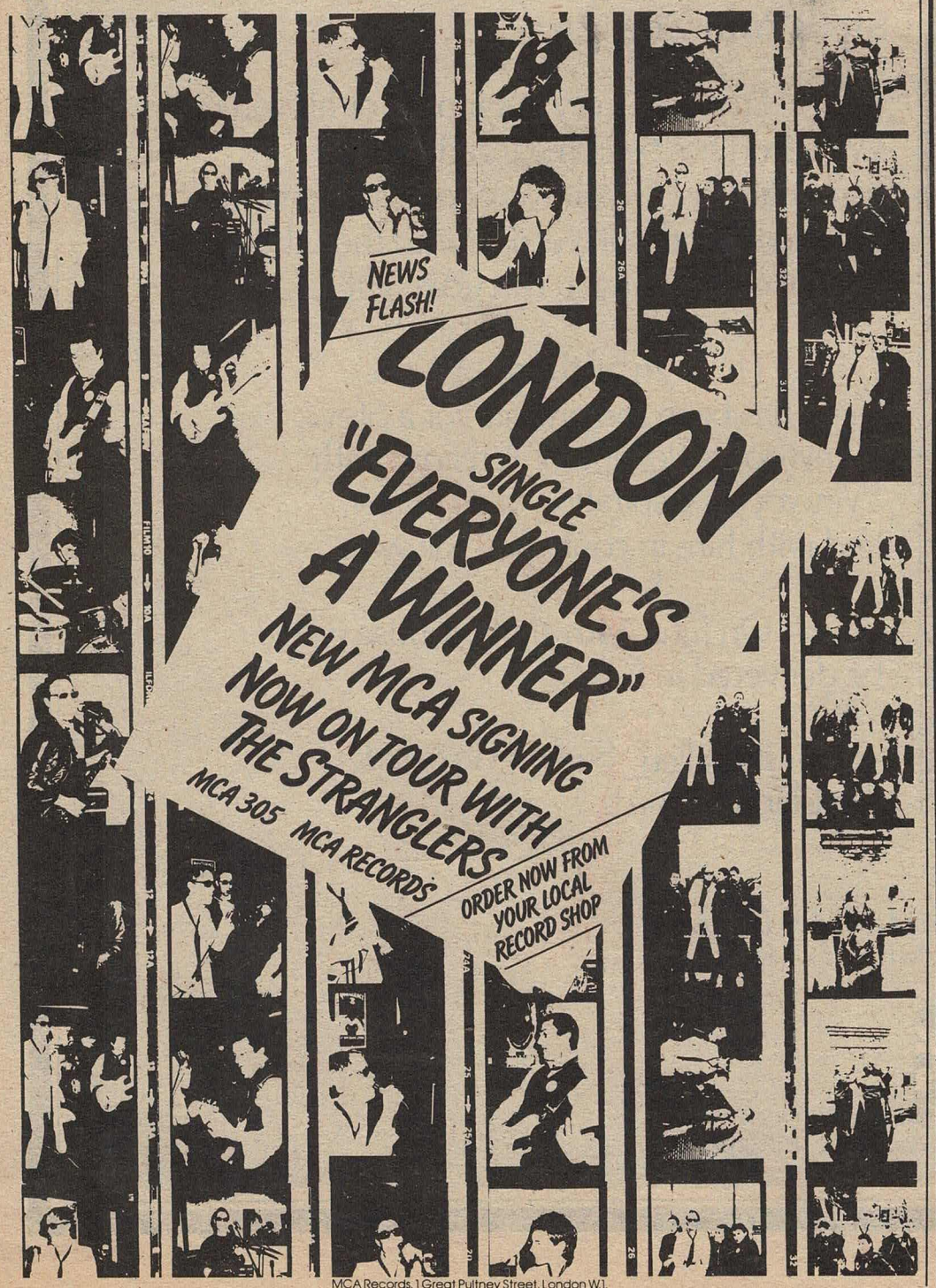
"Really tight . . . versatile . . . lotta nice energy . . . lotta fun . . . enjoyed the slow one too ('First Thing Wrong') and 'Cat On A Wall' (one of their more melodic numbers) because it gave the pianist more room. They've got another little Nicky Hopkins there . . ."

I agree.

So if you hear a sound on your radio soon like Led Zeppelin playing Velvet Underground with an orchestral-sounding piano like, say, Rachmaninov — then you might be hearing Squeeze's maiden E.P.

It's tentatively entitled "Packet Of Three" so you shouldn't be in any doubt as to what they're trying to do to you.

□ GEOFF HILL



MCA Records, 1 Great Pulteney Street, London W.1.

HOW TO GET WRECKED (TWICE OVER)

PILOTS WHO smoke marijuana before or during flights are far more likely to make mistakes than pilots who are "straight" — according to a study by the University of California, which is getting widespread publicity from the U.S. Armed Forces.

The results of the tests were described by Dr. (Lt. Col.) David H. Karney in an article cleverly entitled "Flying With Mary Jane" in the March issue of *Army Aviation Digest.* According to Karney, a flight surgeon stationed at the U.S. Army Agency for Aviation Safety at Fort Rucker, Alaska: "Marijuana, like alcohol, affects judgment, and an individual may find it harder to make decisions which require logical thinking . . . Several problems were noted in flying the simulator while stoned — the most significant being the effect on short-term memory and time sense."

Apparently the tests were conducted with two groups of pilots, one stoned, the other straight, and after a week the situation was reversed. It was found that when high both groups of pilots forgot where they were in a given flight sequence, and had great difficulty recounting how long they had been performing a given manoeuvre, in spite of having wristwatches, written instructions and a lot of dials and digital counters.

At times, Karney wrote, several pilots seemed to be "preoccupied with simple tasks, neglecting their other duties."

On the other hand, it seems that stoned maintenance personnel are less of a hazard, because each ground crew member has generally only one task to perform and can get engrossed in doing it.

The *Army Aviation Digest* story made no reference to the war-situation in Vietnam or to the much-publicised "mistakes" made by the U.S. Army Airforce in dropping napalm on friendly troops.

Fly Translove Airways and get there on time (if the pilot can remember where he's going).

Captain High, at your service.

□ **STUART HOGGARD**

You'll see they were worth waiting for.

RUSH

in Britain at last.

June 1st
City Hall Sheffield.

June 2nd
Free Trade Hall
Manchester.

June 3rd
Odeon Birmingham.

June 4th
Hammersmith Odeon
London.

June 11th
City Hall Newcastle

June 12th
Apollo Glasgow.

June 13th
Empire Liverpool.

marketed by phonogram

6672 015

mercury

A MISS that won't from IGGY POP

'CHINA GIRL'

PB9093

the new single written and produced by Iggy Pop and David Bowie. from the album

'THE IDIOT'

PL12275

A HIT relit

'WALK ON THE WILD SIDE'

RCA 2303

'A Forever Hit'—
Caroline Coon
(Melody Maker)

LOU REED

From the album

'WALK ON THE WILD SIDE— THE BEST OF LOU REED'

PL12001

RCA

NEW YORK NEW YORK

Suddenly it's a hell of a town again . . .

And why? Because folks have got nothing to lose. Because it's happening, it's exciting, life is fun again and people aren't ashamed to have a good time.

MICK FARREN reports on a cultural renaissance.

YOU CAN'T GET TO KNOW a city in just over two weeks. Two years, maybe, but not sixteen days. All you can do in that space of time is skim the surface.

Even from that brief examination, though, it's difficult to miss the marked differences that there are between New York and London.

It isn't just the well publicised differences, either.

Anyone who watches the British media is pretty well prepared for the first superficial impact of New York City. Anyone who's seen Kojak has to be aware of the alarming contrast between the smugly soaring, pristine glass and steel of the World Trade Center and the brutal squalor of the Bowery or the Lower East Side.

Lou Reed, "Midnight Cowboy" and "Last Exit To Brooklyn" have all done something partially to prepare the traveller for the end-of-the-road sleaze that slimes through the deep canyons between the skyscrapers. Every sensational newspaper has made circulation boosting capital out of the way muggers lurk in the dark shadows and junkies will steal your boots if you drop your guard for the slightest instant.

The more serious journals have made it quite clear that New York City is a crumbling, bankrupt, unworkable, economic dinosaur that the rest of America would be quite happy to see float away and vanish in the Atlantic Ocean.

What you're not prepared for at all is the level of energy that is currently crackling through New York City.

In comparison, London seems to move at an apathetic, grudging shamble.

Despite the horror stories of sidewalk violence, New York is a city that seems to exist on the street. Once there is the slightest hint of warm weather, the front steps of the older Manhattan tenements are filled with sitters and talkers. Strollers abound. Every subgroup from the superfly brothers to the drag queens seem to maintain their own strip of sidewalk on which to conduct a continuous bustling parade.

Indeed, this is probably why New York City has such a sinister reputation for street violence. In any city where so much of life extends out onto the pavement, it's only logical that violence should go there too.

This is one of the problems of any emotionally-open city culture. Where, for example, the British motorist is more inclined to sit in his car and fume, the New Yorker leans out of his window and screams that any offending driver should go screw himself.

Good or bad, the average New Yorker reacts loudly and instantly. Sure, a good deal of this is abrasive. Any old and overcrowded city constantly hurls abrasive situations at its inhabitants. It would seem, though, that the New Yorker's continuous verbal harangue of his environment is more healthy, in the long run, than the Londoner's stiff-upper-lip self-repression.

LET'S GO BACK, for a moment, to the subject of street violence.

I saw no real evidence that New York is any more potentially violent than London. It's simply that in New York the violence erupts where and when the real or imagined conflict occurs. In Britain, it's more likely that the conflict will be suppressed, fussed over and left in suspension until it can erupt behind closed doors or net curtains.

This could be one of the roots of British racism, prejudice against immigrants and the knicker-twisting rage that gets up a head of steam over blacks, longhairs, soccer rowdies, punks, sex and most kindred subjects. The British seem to fear anything that produces a spontaneous reaction, anything that threatens the traditional repression of public display.

New York may have an even higher level of ethnic friction. You won't go a day without hearing some derogatory joke about Poles, Italians, Jews, Irish, blacks or Arabs. What you *don't* see is a fear of letting out your feelings.

THE ATMOSPHERE and environment of any city is bound to exert a major influence on its culture. This is nowhere so noticeable as in the current New York rock-and-roll scene.

Nobody can have failed to notice that over the last two years, the most intense explosion of the New Wave, anywhere in the world, is taking place in New York City. The ground zero of this explosion is CBGB's, the now legendary ex-country music club at the rough end of Greenwich Village.

Going into CBGB's, fresh out of London, is like getting in the way of a hard blast of clean air. The energy level is immediately apparent. The denizens of the small, unashamedly funky little club throw themselves — bands and audience alike, both with frenzied determination — into the serious task of having a good time.

A thing you won't hear inside CBGB's is the kind of polite applause that British audiences will allow a thoroughly indifferent band. In New York, the indifferent go straight to the wall.

If the crowd decide that they've got off behind the band, the yelling and stamping almost threatens the club's decaying structure. If, however, the band doesn't make it, the yelling takes a very different tone.

"Screw you, ya bums!"

"Get off the stage!"

This isn't just New York, though, it's also a symptom of the kind of American hyper-competitiveness that seems to be instilled into every US citizen from birth onwards. It appears to preclude the rather disconcerting swings from vacant enthusiasm to truculent apathy that sadly typifies too much of British rock-and-roll.

Even the posing in the club has a sort of energy that sets it apart from the limp self-satisfaction that passes for public display in the UK. New Yorkers seem to pose with more class and more relish, recognising the game as an amusing spectator sport rather than neurotic self-aggrandisement.

A LOT of the energy in CBGB's is a result of the booking policy of the owner, Hilly Kristel.

A typical instance was when

■ *Continues over*

Pictures by CHALKIE DAVIES

■ *From previous page*

The Damned made their New York debut. Double-billed with The Damned were another act, fresh to the New York scene. The Dead Boys, from Cleveland, were also prepared to go to the limit to crack it in the Big Apple.

With the situation set up where both bands would be laying down their optimum stick to make their mark, and forcing each other higher and higher in a competitive spiral, and with the musicians stretching themselves to the limit, it can't but make for a long-remembered night in the club, a satisfied audience and more vibrant overall scene.

The arguments still go on as to who won out.

In London, on the other hand, creative promoting seems to have become an almost forgotten art. "Get 'em in, get the money, keep 'em in their seats and get 'em out" is all too frequently the British formula for putting on a rock-and-roll show.

Another factor that greatly contributes to the current energy flying around New York is that even among the New Wave, broad cultural cross-overs are firmly maintained. There's none of the incestuous, isolated exclusiveness that seems to preserve much of the UK New Wave in a state of non-enquiring, arrogant ignorance.

Neil Spencer wrote a couple of weeks ago *(NME 21.5.77)* about the weakness of our home-grown New Wave:

"The prevailing impression I took away was one of nihilism, of anti-life as opposed to life-affirmation, of a perverse and slightly sick communal spirit, of a movement that glorifies hopelessness and has nothing positive to offer beyond the mere fact of its existence."

This seems totally inapplicable in New York.

Sure there was the usual crop of idiots, parasites and self-seeking assholes. Nowhere in this piece am I trying to set New York up as a paradise on earth, far from it.

The main point of this argument is to explain how refreshing it was to be somewhere where Spencer's final exhortation "Don't just pogo there, read something" doesn't apply.

WHY NEW YORK HAS LONDON LICKED

THE CONVERSATIONS I overheard in CBGB's were often trivial and vacant, but there was a higher proportion of ones that sounded genuinely informed, as though the people involved were interested in something beyond a narrow clique of their peers.

It felt as if people still read, as if some of the rock people were aware of current innovations in jazz, theatre and poetry.

Even the oft-vaunted blankness of The Ramones had more the atmosphere of absurdist theatre than simply an easy philosophical option.

The age barrier also hadn't clanged down like an iron curtain. Those nearer thirty than twenty, like Debbie Harry and Dick Manitoba, could quite easily follow eighteen-year-olds onto the same stage.

The two generations appeared able to coexist without either hostility or lies about age. Bands were far more judged on what they could produce than the affiliations and prejudices they demonstrated.

Epithets like "You're too old and your hair's too long" didn't crop up. Even cultural pretensions like Patti Smith's constant babbling about Rimbaud were looked on as hip, if naive, rather than tiresomely unfashionable.

An effect of older musicians mingling freely with the very young is that the standards of playing, actual mastery of the instrument, are far higher. Johnny Thunders and The Heartbreakers give a fair idea of the general standard of New York punk competence.

Many of the second-string British New Wave bands have a long way to go before they'd even last one show in this city.

I'VE SO FAR talked a lot about the New Wave in New York, but it would be wrong to get the idea that that's the only music that's going through a highly-energised period.

A similar thrust seems to be coming out of the young jazz scene, the so called "loft" jazz. Folk music and country continue to maintain a healthy constituency. There's even work for the old bluesmen.

As far as New York is concerned, every form of music seems to be cooking at maximum intensity. The atmosphere is one of be exciting or don't bother.

It's easy to point to some parts of the USA and say, "Oh yeah, sure, things could be like that here if we had that kind of money and that kind of economy." New York, however, ain't one of them.

If anything, New York is in worse fiscal shape than we are.

The roads are crumbling. Areas of the city are without adequate protection from either police or fire department. Urban renewal is at a virtual stand-still. Robbery is an ever present danger for a lot of people and the funds for welfare payments seem on the verge of running out.

The problem in New York City isn't so much being on the dole, but trying to *stay* on the dole.

In spite of all this, though, the city still hums.

You only have to walk through Washington Square Park on a sunny Sunday afternoon to see not only junkies, winos and dealers, but magicians, jugglers, miraculously adept skateboard freaks, Greek string bands, ethnic folk dances, an open-air chess tournament, couples walking dogs, kids playing in the sand pit, Puerto Ricans playing drums and huge transistor radios and David Peel putting on his regular one-man-loony show.

It's as though New Yorkers, instead of letting the hard times drag them down in lethargic depression, are getting out into the air and thinking about something else.

AND DON'T GET the idea that they're lapsing into some vague, post-San Francisco dipshit hippieism. It's nothing like that at all.

The population of New York has always prided itself on being the toughest, hippest, most cynical and most cosmopolitan beings on the planet. That civic macho hasn't gone.

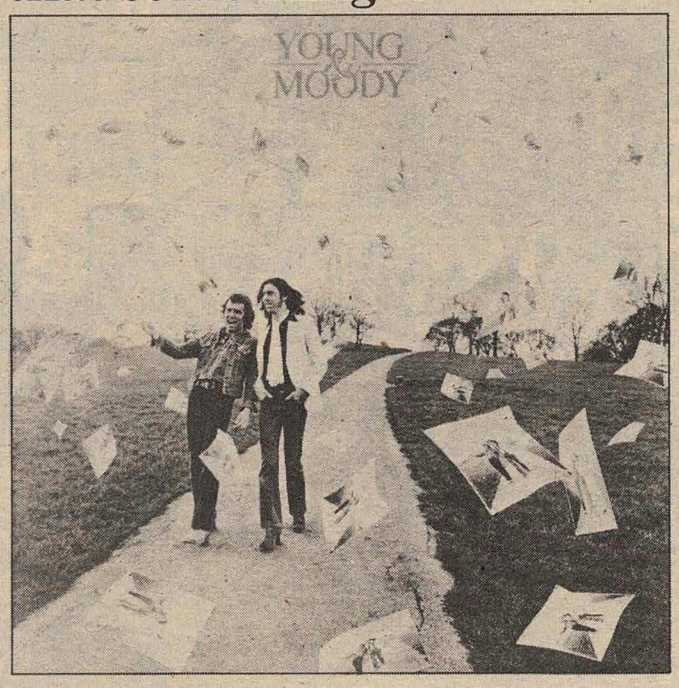
It's just that sinking into the gloom and negativity void has become last year's thing. It's trendy to be positive and energetic.

It's a lesson we could well learn.

Something made .. **Bob Young** the other member of Status Quo and co-writer of many of their hits and **Mick Moody** of Juicy Lucy, Snafu, one of the most sought after session men in the world get together with Roger Glover of Deep Purple.

that something is

YOUNG & MOODY



'the happiest album I have ever been involved with.' Roger Glover

It's available now on **Magnet Records** and **Precision Tapes** from your local record shop.

How well do you know ELKIE BROOKS?

"If you think "Pearl's a Singer" said it all, then you haven't heard the album!"

"Two Days Away" the new album from Elkie Brooks includes the classic "Pearl's a Singer," "Saved," "Love Potion No. 9" and "Mojo Hannah."

Produced by Leiber and Stoller.

A&M RECORDS

AMLH/CAM 68409
Available on A&M Records and Tapes.

SINGLES

"I can't stand anymore . . ." — BOB MARLEY. Pic: CHALKIE DAVIES

One man's problem...

FANTASY SINGLE OF THE WEEK

BOB MARLEY AND THE WAILERS: Waiting In Vain (Island). This would be an undeniable screamin' packleader of a S.O.T.W. if it was actually *available* in single form, but it isn't. Therefore — purely in the interests of po-sit-ive vib-ra-tions — it's a Single Of The Week just the same, and will (hopefully) remain so until influential people at Island awake as from a deep sleep, rub their eyes wonderingly and beg forgiveness from Jah for not releasing this track from "Exodus" sooner.

Their reluctance is understandable up to a point, since Marley's only extant British hit single was also a love song and they may feel that one of the political songs would be more "Representative". Still, all of Marley's songs are "representative", whatever their subject matter. This one is a quintessential summer song: relaxed and bright but slightly bittersweet; melodic and caressing without being flimsy or insubstantial. Turn your radio on and if you don't hear Bob Marley singing "Waiting In Vain" within 30 minutes, start complaining. Complain to Island for not putting it out as a single, complain to the station for not having the ears to start playing it off the album. If Island had put it out by now, the weather wouldn't have gone off at the beginning of the week. Believe it!

REAL SINGLE OF THE WEEK

IAN HUNTER'S OVERNIGHT ANGELS: Justice Of The Peace (CBS). After careful, repeated listenings, your humble correspondent has come — with some regret. it must be stated — to the inescapable conclusion that Roy Thomas Baker's maniac overproduction of the "Overnight Angels" album has submerged too much of Mr. 'Untah's nitty-gritty under marshmallow curlicues. On this track, however, it works. "Justice Of The Peace" is a natural-born radio hit layered like expensive pastry to give more bits of half-buried weirdness every time you hear it, so full of hooks that your hands bleed when you pick it up, pounding along with deranged zest in such a way that it's always potentially out of control. Such is 'Untah's cunning that it never actually does, though, but "Justice Of The Peace" is such an irresistable chunk of berserker fun that it's bound to bring the Old Bastard back to public attention. To borrow Nick Lowe's slogan, *this* is "Pure Pop For Now People." Hear it!

NEW WAVE CORNER

CHELSEA: Right To Work (Step Forward). Must say I had a few misgivings when I saw that lead singer Gene October was the only Chelsea to get his pic on the front of the sleeve, but since he's one of the better vocalists in the New Wave I suppose he deserves it. The politics of the song (which includes the memorable line *"I don't take drugs and I never drink beer"* — really, Gene?) are more oriented towards old-fashioned Claimants Union street politics than apocalyptic posing, which isn't as glamorous but has the edge for relevance. Produced by Miles Copeland and Mark P. (the Batman and Robin of Oxford Street?) for their new label, as is . . .

THE CORTINAS: Fascist Dictator (Step Forward). Nice riff, good production, chronically disgusting lyric *("I wanna be a fascist dictator"* my ass!). The B-side, "Television Families", is a whole lot better and has a riff trade-off towards the end that's a straight cop of the end of Roxy's "Remake Remodel."

EATER: Thinkin' Of The USA (The Label). Eater have the right credentials and the right ideas, but they're not actually very impressive. The B-side incorporates a so-called "Fairy Tale" written and recited by singer Andy Blade to solemn psychedelic accompaniment. It sounds like a demo by a previously unknown younger brother of Kevin Ayers. About 30 years younger.

ROBOT OF THE WEEK

KRAFTWERK: Trans-Europe Express (Capital). I was really enjoying this until they introduced a *human voice,* and then the whole atmosphere just dissipated completely. The voice emanated from a being of *flesh,* a creature that needed to extract sustenance from oxygen and from vegetable matter, to prey upon other beings of flesh, to rest periodically, to be forever at the whim of petty malfunctions called *emotions.* I was filled with such pity and contempt for this being that I was unable to enjoy the sounds of my brothers, redolent of nothing so much as the chill clean smoothness and calm of metal and electricity and plastic; uncaring, unvarying, indestructable, infallible, beautiful, beautiful, beautiful, beauti-

SOFT TOYS OF THE WEEK

THE MUPPETS: Halfway Down The Stairs/Mah Na Mah Na (Oye). The A-side ain't nuthin man, it's just some quavery-sung kiddie song, but the B-side, man, it's *heavy!* It's kind of like *dub Muppets,* man, if you can dig that, and it's *rilly good on cans* ya know, hey! I think the *title,* man, is a coded message to everyone who's like *hip* enough, man, to say that even though they're only puppets, man, they're into *good weed,* dig? I mean, most people I know pronounce it "Mahnamahna" anyway, ya know, hey! (Fade out, mumbling inanities).

TWELVE INCHER OF THE WEEK (As you were, Hugh Cornwell)

GARNETT MIMS & TRUCKIN' COMPANY: What It Is (Arista). The only thing that renders bad disco music even five per cent tolerable is the occasional piece of good disco music. Garnett Mimms (as he used to be spelled) is one of the lesser-known '60s soul bossmen (Mr. Carr tells me that Led Zep's first-ever jam was on a Mimms tune, for what that's worth) and he's fitted into the '70s bag without compromising to the more obviously cretinous demands of the disco market. You'll be dancing to this before t'summer's out.

SINGLE THAT OUGHT TO BE A TWELVE-INCHER BUT ISN'T OF THE WEEK

JUNIOR WALKER AND THE ALL STARS: I Ain't Going Nowhere (Motown). A record that I bet Graham Parker wishes he'd made. Junior Walker's great because he plays all the right notes. Enjoy it!

AND THE REST

TOM PETTY AND THE HEARTBREAKERS: Anything That's Rock And Roll (Shelter). Stones riff with Beatles backing voices. Tom Petty sings like he's got his cheeks sucked in all the time (and yeah, don't tell me, I know I said that about Marc Bolan a few months ago). It's a good record, but they sound like a bunch of poseurs. Anyway, what I'm really interested in is whether Petty's mob of Thunders will have to change their name. I mean, two lots of Heartbreakers is just ridiculous. At least there's only one Blast Furnace and The Heatwaves.

EEPEES

GENESIS: Spot The Pigeon (Charisma). Three songs: one about football , one about pigeon shit and one about prison. All three are witty, tasteful, intelligent and technically immaculate. I hate it.

QUEEN: Queen's First E.P. (EMI). Enough to make one paint "Art Rock Sucks" on a T-shirt. Apart from Roger Taylor's "Tenement Funster", this drives the needle right off the outside edge of the prissy-o-meter. Destroy!

RAY DORSET AND MUNGO JERRY: Mungo Rox (Polydor). One new song, two album tracks. They all start out great and then degenerate into pitter-patter mush that sounds like bad T, Rex. And speaking of which . . .

T. REX: Dandy In The Underworld (EMI). The title track (also the title track of the new album) is the kind of oversolemn dog-spittle that Marc gets into when he feels important, but "Groove A Little" and "Tame My Tiger" are unpretentious little rock pieces that ride around the turntable more than happily.

AND THE REST OF THE REST

BELLAMY BROTHERS: Bound To Explode (Warner and his multifarious Brothers). Sounds enough like The Eagles to be a hit.

CHRIS RAINBOW: Living In The World Today (Polydor). Sounds enough like a shampoo commercial to be a hit.

DAVE MASON: So High (CBS). California brain-transplant music that could find a niche halfway between the Fleetwood Mac market and the Boz Scaggs market.

DANNY KIRWAN: Hot Summer's Day (DJM). The blurb on the sleeve begins, "Since the demise of Fleetwood Mac in the early '70s . . ." Judging by this single, Fleetwood Mac are a lot less demised than Danny Kirwan.

HOT ROCKS: Bless My Soul (Rak). Heavy metal disco slop with a rhythm that wouldn't tax the muscular co-ordination of a gorilla with sore feet. Dance music for people who can't dance and that is where the '70s are like *at,* I think, you *know?*

REVIEWED THIS WEEK By CHARLES SHAAR MURRAY

. . . Is another's good fortune

MISTAH 'UNTAH. Pic JOE STEVENS

JOHNNY · JOEY · DEE DEE · TOMMY

RAMONES

LEAVE HOME

9103 254

SIRE

ON TOUR
with TALKING HEADS

June 1 Top Rank, Plymouth
June 2 Garden Ballroom,
Winter Gardens, Penzance
June 4 Odeon, Canterbury
June 5-6 Roundhouse, London

marketed by phonogram

THEIR CONTROVERSIAL NEW ALBUM
NOT FEATURING
THEIR HIT SINGLE
'SHEENA IS A
PUNK ROCKER'

RAM 001

Snips: MONTY SMITH

Snaps: CHALKIE DAVIES

DOLLY TALKS. (AND TALKS.)

Eg:

"When you see Dolly Parton, the gaudy girl, the country Cinderella — it's totally ridiculous. But it's fun. Showbusiness is a big fake, anyway."

GREAT. ALONE AT LAST with Dolly Parton and me with acute vindaloo poisoning, afraid to move a muscle lest I rend the air with unseemly noxious vapours.

She's not in all that great shape either.

We've both spent the day in Manchester but *she's* been busy. Five or six interviews she's had to do — two televised — and by the time she reaches me she's well used. Whilst not exactly deflated, she visibly sags at the prospect of another interview.

We're on our way to Birmingham in an RCA limo. I've held in my beer gut, checked my flies and hoped for the best. But the lady is dog-tired, and not surprisngly. Her itinerary takes in gruelling days like this not only in Britain but throughout Europe. Every day.

Last night, after flying back from Germany, she attended RCA's promo binge in London. It was predictably male-predominated and Dolly, graciously accepting a couple more awards (she's been Best Female Country Singer these past two years), plays up to the crowd of biz-men and media liggers: "Hope y'all enjoyed having me as much as I enjoyed having you."

Incredulous glances are exchanged before a few lairy men chortle into their cocktails. She's not that innocent, surely? Of course not, but she sure likes to act that way and, with her disarming Tennessee drawl, she tends to get away with it.

When, the next day, she arrives at Benjamins (a low-ceilinged, high-priced bistro in Manchester) to meet the Granada-land media, she smiles pleasantly at everyone and dutifully pumps the palms. "Oooh, cold hands," she says, gently chiding Ian Wood of the *New Manchester Review*. "Warm heart," he manages to blurt out as she places her other hand over his and massages it.

She remembers that she'd met me in London last night and that she *hadn't* been introduced to Chalkie Davies.

A very together head sits prettily on her shoulders. Very businesslike. Chalkie had noticed that the gaggle of photographers both here and in London bother her not one jot. When he later points our her "extraordinary professionalism", she tells him his photos had better turn out good after all that bullshit or he's in *ba-ad* trouble. It was the only time she swore.

Tell a lie. She said "horseshit" *twice* to one of the TV people at Benjamins.

While all that was going on there was nothing for us to do but eat the nosh (good), drink the booze (better) and stand around looking sober as Dolly dealt affably with all-comers.

It was plain she was growing more tired by the minute and, as I said, by the time she came to us she was pooped.

HER WELL-MANUFACTURED, beautifully-played image doesn't drop for an instant. Today, it's the blue casual look: dainty headscarf perched on top of one of many famous wigs, tight-fitting blouse tied at the waist, jeans and booties. With slightly puffy fingers, she toys with the half-dozen ornate rings she wears.

There was one horrible moment, back in dimly-lit Benjamins, when she reminded me of Barbara Windsor's sister, but Dolly is actually much prettier than that.

Still, those awesome feminine accoutrements — together with her generous rump — contrive to make her a five foot nothing bundle of absurd contrasts. Because with the squatly voluptuous body of a burlesque queen, she earnestly acts the dainty little girl.

It's all part of the act, of course (which she admits to playing at all times *outside* her home — she even wears the wigs when she nips out to the shops "because your public expects it"), but even so, it's vaguely disconcerting.

This little kewpie doll bit even encroaches on her music. On one of her new songs, her voice gleefully breaks on the "app-" of "Applejack", a vocal equivalent of crinkling her nose (which she does whenever she laughs). Truly cutesy.

Although extremely courteous and pleasant, Dolly tends toward garrulity and one strains to make coherent her rambling answers. Thus, concentrating on her ellipses makes her awkward to interview particularly if, as now, she's tired and often talking around your questions, elisions and all.

When she repeates herself, I decide to wind down the interview proper and we spend the last part of the journey in conversational chatter. Her facade doesn't drop, but she's clearly more relaxed.

WHEN SHE first enters the car she reasonably requests a few moments respite from the afternoon's ordeal in Benjamins. I hand her a copy of the *NME* to peruse and, with cheap newsprint on her fingers, she's immediately intrigued by the photos of the Rainbow, trashed by Clash fans.

"What's that shot?"

Oh, that's the theatre you'll be playing next week.

"Why would anyone do such a thing?"

You'd have to ask Neil Spencer. Yes, she has heard *of* punk rock, but she's not unduly worried.

"My kinda show, my kinda personality is not the kind to make people wanna tear up seats. I've never had any mobs or people trying to tear my clothes, no more than trying to get my autograph."

I suspect the only autographs Clash fans want would be on a blank cheque. Anyhow, there was no trouble at the Glasgow Jubilee Show, recently screened by the IBA. On that, Dolly was followed by Lena Zavaroni and, later, Frankie Howerd in a kilt (and you thought the Queen didn't earn her money).

When Dolly met "a real, live Queen" it was the fulfillment of another dream.

"A lot of people thought I was silly, or seemed to, when I said I got so excited. But I really did, because that's something we grow up with in the United States. Thinking of fairy stories, kings and queens are kinda like fairytale characters to us as far as the glamour goes.

"It was really fascinatin'. I was fascinated by her face and by her eyes, how clear they were."

Though never renowned for my monarchist leanings, I had earlier in the day bought two Silver Jubilee gift cards, ostentatiously depicting Brenda and Phil in regal splendour. I'd planned on sending them both, as bad taste jokes, to friends but Dolly's genuine devotion prompts me to give one to her. She's pleased.

"I don't have to send it to anyone do I? Can I keep it?"

Certainly.

"Say, he (the Duke) must have been a handsome man at one time, I guess."

She spies a delapidated castle on a hillock.

"I always wanted to build my home like a castle, with a real drawbridge and everythin'. Maybe the Queen could come and live with me." Laughing, she adds, "Forever and ever."

FAIRYTALES, CINDERELLA'S in particular, loom large in Dolly's candyfloss attitude to life. After all, she *is* living out a childhood fantasy. One of a dozen offspring born to a farming couple in the depressed East Tennessee region, she grew up with precious little besides music and religion (often intertwined).

"Where Beauty Lives In Memory" (on the new album) is actually a collection of fairytale cliches within a storybook narrative and another cut, "There", manages to combine religiosity with "streets of gold, gates of pearl, brilliant mansions."

It colours her view of most everything. England, she thinks, is quaint because it's all on a miniature scale, "exceptin' for the castles", and she was thrilled by the little houses in Germany, "right out of Hansel and Gretel".

"I guess I've always been fascinated by that kind of imagination. I love to fantasize because it makes life far more enjoyable for me. If I don't like all the realistic things around me I can always pretend they're better than they are, which keeps me a very happy person, even though I'm very realistic.

"I mean, I know things *are* the way they *are*, but I don't have to drag myself down by thinkin' about it.

"That's one of the great things about this image of mine: the gaudy appearance, the big hair, the make-up, the flashy clothes. If nothin' else, I enjoy myself and I want to be a character that other people can enjoy, the Cinderella."

Cinders is currently undergoing a deliberate "change of image", in as much as she's now playing clubs like LA's Roxy and NY's Bottom Line, whereas she could fill countless C&W auditoria throughout the US.

Her new album, "New Harvest . . . First Gathering", reflects that radical departure from mainstream country, from the title on in. It's well-crafted pop-rock and although still country-based, remarkably eclectic. I prefer her great summer-drunk album, the more solidly countrified "All I Can Do" (1976). But she . . .

Alone in a limo with both of them.

(Monty and Chalkie, that is.)

"But I wanted to take my music into some areas where I'd never taken it before. I've had a large following in the contemporary field for a number of years but I'd just never really gone on their territory. But that doesn't mean to say I won't still be doing country shows because I will."

She emphatically does not believe that she's betraying her country fans.

"Y'know, I love the public but I have no fear of them. I don't want to offend them (country fans) because I love them most of all.

"I'm doing this because I enjoy it. I'm not gonna stand still for nobody."

SHE CONCEDES that Linda Ronstadt, Emmylou Harris and Maria Muldaur have helped broaden her appeal by recording her songs. "But it didn't influence me too deeply in the new songs that I'm doing. I'm greatly inspired by them but I'm not influenced.

"I'm so individual, so original that I don't have to do what everybody else is doing. I do what I feel, what I need to do in order to be happy." And that means there's no way she's about to drop the highly-cultivated physical appearance.

"A lot of people have said over the years that if I would be more stylish, more up-to-date, I would be a major pop artist. But I don't want to do it. I don't want to look like everybody else, I don't want to be like ev'ryone else, 'cause I'm not."

Her new-found fans include Mick Jagger, Barbra Streisand, Jack Nicholson, ZZ Top and Andy Warhol.

"I mean, good lord! They've come to see this gaudy girl sing her songs. But it makes you feel good. It doesn't make any difference why you're a star or why you're liked, as long as you *are*."

Warhol?

"Well, he's . . . have you ever seen him?"

In photographs.

"He's real small, real pale, kinda like" (expletive deleted — she didn't want her apposite description printed). "He's brilliant, but you'd think he was dyin' of leukemia.

"But he was complimentary about the show, he liked it a lot or he said he did. Less'n he's a liar. Most people said he could be real rude but he didn't seem to be to me."

And ZZ Top!?!

"I like 'em fine. Y'see, I like everybody in the music business. I love rock'n'roll, I love country. Some things I don't understand, like jazz. I have a great appreciation for it because I know how detailed it is, but I certainly don't understand it 'cause I'm not that intelligent."

My eyebrows arch.

"Well, I mean, as far as the music is concerned I don't know it technically. I can't read music.

"But it just floors me, the people who like me. Like The Grateful Dead, they're famous, d'you know them?"

Me and Garia are just like *that*.

"It tickles me to death, it affects me just like a little kid. I think everybody's a star but me, I guess. I still get excited when I see big stars on TV shows I work on. I want to get autographs and all that and I guess I'm a big dummy, but why shouldn't I get excited?

"If I get so reserved that I can't show natural emotions then it would be a real drag. As long as people like you or you bring some kinda happiness or refreshin' excitement then that's what it's all about.

"Show business is a big fake anyway, the biggest part of it. So I choose to do the fake part in a joyful way, if it's a matter of image of character. You are a character either in one way or another.

"You're either a drug addict or an alcoholic, or you're so good that you're vanilla. Or there are some people like me that's brave enough to carry on some sort of crazy trademark image. I'm enjoyin' this business and I intend to.

"When the day comes that the business gets to my mind to the point that I think I need drugs or alcohol — not that I'm against those used in a moderate way, but it always hurts me to see people destroy themselves with things that are not necessary — then I'll quit.

"I'm not against drinking or anything, I like wine. I'd do anything that made me feel good if I think that's what I want to do, I just try to use some sense with it. I certainly don't use it as a cover-up for something else or as a crutch. I would never. I would drink for the enjoyment of it or do what ever for a thrill, *not* to make me forget about something.

"I don't wanna forget, I wanna remember everything I do in this life."

SURE ENOUGH showbiz is a fake, but your projected image isn't part of any deception, is it?

"I don't mean it's a fake necessarily. I mean, music is not a fake, talent is not a fake, but we all play roles. I mean, it's just not real.

"A lot of stars in the music business, the same in the movie business — you know how glamorous it all looks — they go to their rooms and cry themselves to sleep or shoot themselves full of drugs, they can't stand the pace.

"Y'see, I love my music so much I want to do *that*, I want to be in the public eye. I guess my cover-up is the little character I play. I'm a very real person, but I'm talkin' about my appearance.

"When you see Dolly Parton, you see the gaudy girl, the country Cinderella so to speak — and in a lot of people's minds it's totally ridiculous. And in *my* mind it's ridiculous, but it's fun. So it's just the way I choose to enjoy the business."

Does anyone see the real Dolly Parton?

"Sure, all the time.

"I wasn't born with a wig and make-up and I could be very stylish if I chose to be. But I would never stoop so low as to be *fashionable*. If I'm the goin' thing it's gotta be because of me, the way I am and because somebody likes my material enough to buy."

Pardon, Ms Parton?

"If I came into this car wearing fashionable clothes and stylish hair well, it just wouldn't be the same in your mind, you would've been expecting me to look the way I do, right? And it would've been a disappointment, even though you may not realise it.

"Because the character would've died and characters do not die."

Not in fairytales, anyway.

"I play on the wig because it's the obvious thing. The more people told me how fashionable I should get, the more I realised people were noticing me and we're all out for attention anyway.

"If nothin' else, people are gonna notice me long enough to realise there's some talent beneath all this hair and *that's* what I'm trying to promote."

But you can't see it as some sort of self-imposed barrier, surely, since you're using it as a gimmick?

"I *am* using it as a gimmick. At one time, when people were saying you should do this and do that, I would never give up. I said no, I don't want to because if I never make a nickel at this business my music is my joy and I'm gonna do what makes me happy."

ONE OF the most remarkable aspects of Dolly Parton is that she has made it on her own terms — as role-player, singer, composer, producer and arranger — in Nashville, a bastion of male chauvinism. That is why she is an important (ahem) figurehead for many people, women particularly. But she doesn't really bite.

"Y'see, I just choose to do things that I can do best, the best way I can do them. If it's producing, arranging, writing music, writing children's stories, writing movies, or if I wanted to up and do something totally ridiculous, if I thought it would be something I'd enjoy . . . I love the public, but I certainly have no fear of them . . ."

(Mental hotfoot: wind down interview) But you didn't experience any male chauvinism in Nashville?

"No. Y'know, I don't even know how to relate to people saying I can't do this and I can't do that because I'm a woman. I've never had anyone act like they resented me. Honest.

"If I were a hard, cold, bitchy woman it would be different. I *am* independent and I can make it on my own, but I choose to make it with the people that love me."

Nashville is pretty reactionary, though, isn't it — staunchly Republican?

"No, I don't think so. I think it's more Democrat. East Tennessee is very Republican. They're really downhome farmers, you know, and they either like you or they don't. They're always Republican or Democrat no matter how bad the President may be.

"My Daddy'll kill for Nixon right now. He just does not believe any of that stuff's true. It's like a mother and child, no matter how awful they get or how many people they kill, they still love 'em just the same.

"I don't know what Daddy thinks about Nixon *now*, but I imagine he's found out because he ain't *dumb*. My Daddy, that is, not Nixon."

Did you vote for Nixon?

"I don't vote. I don't trust none of them. I never had enough interest in it. That doesn't make me a very good citizen, I guess, but then they're not very good Presidents either."

Carter's an improvement though?

■ *Turn to page 47*

BOB MARLE

MOVEMENT O

Produced by B

ILPS 9498. ALSO AVAI

Y & THE WAILERS

BABYLON

OF JAH PEOPLE

Marley & the Wailers

ISLAND

LE ON CASSETTE AND CARTRIDGE.

JAZZ

By BRIAN CASE

You can't judge a soup by its cover

. . . Introducing the thoughts of bassist ***STAFFORD L. JAMES,*** *a man of discerning taste who distrusts the labels and checks out the ingredients*

STAFFORD L. JAMES, like most jazzmen, ain't wild about the press. The way he feels, he's got what he needs, and what matters doesn't happen in words anyway. Surprising then to find the current copy of *Downbeat* on his bedside locker.

"How do you get on with their star ratings?" I asked him.

"Music is not about stars," he said. He'd picked the magazine up in a shop about the way you'd pounce on *The Practical Hamster* in Lhasa, familiar, hadn't been a subscriber since age 19.

"It's not wrong to have a publication like that — it's what you do with it. If the individual writes with heart, feeling or whatever . . . Some people abuse their talent for a buck, they abuse the outlet. I don't say too much to too many people and that's my reasoning behind that. It's a heck of a thing to have a talent for anything — just think how many people don't."

Stafford rinsed out a toothmug in the bathroom and poured me a cup of tea. I'd first met him a few years back when he was playing bass with Rashied Ali down at Ali's Alley, New York City, and mentally filed him away under avant garde. Currently, he was over here playing Ronnie Scott's in the Louis Hayes-Woody Shaw band.

"Well, labels are as labels are," he said. "It can say Campbell's Soup but it might not be in the can."

"It could be an Andy Warhol," I said.

"Right. In art you can't just concern yourself with one particular thing, you have to try to grow in all situations. That's basically my plan as a musician, to try to encompass as much as possible in order to find my own identity, my own particular voice.

"If you see me one day with my own band, you'll say, Well, I see that all his experiences formulated this direction. Look at any artist through history — Van Gogh, Picasso — and you see phases. What they call the avant garde period is just the freedom of the artist's life-style, that period in his life that was a more open, thinking period.

"When I was in Rashied's band, the music was highly spiritual and we played it with conviction. To call it any particular thing, free or whatever, that's not what it was at all. See, my philosophy is the totality of music."

The neat little bassist has played with Albert Ayler, Gary Bartz, Pharoah Sanders, Alice Coltrane, Jackie Byard, Dave Burrell, Betty Carter and Nancy Wilson. He's played rock 'n' roll, sessions and shows.

"People say, I didn't know you could do that? Everything is such a surprise to them, but it's really not about that at all. It's about how aware the musician is and of what. I hope that's what my music gives off. You accumulate all these musical experiences, and that determines the ultimate path you want to follow. I know what I want to do eventually, and the next 10 years will solidify in that direction.

"Everything happens in its time and space for reasons. This band is happening now for a reason, you see. The forces brought these individuals together and fortunately the personalities didn't conflict. That means there's still an inspirational drive amongst each other to practise, to think about the music, to keep the music on a certain level.

"If we never even play again, we know that that moment — that was what it was about. If this band is still together in another year, you'll see how we've tried to develop, not just on our instruments, but as human beings in our lives because the music is what you live. The process of growth through playing."

Stafford's bass lay on its hip like a big brown seal in the hotel room. Scores and music stands bristled on the carpet and a portable keyboard lay on the windowsill. The sound of Rene McLean's flute came wafting past the window, Rene like Stafford, a 24-hour a day musician.

"As a bassist you have to be very sound conscious," explained Stafford. "I studied acoustics when I was at school and it really opened me up to the sound quality of an instrument. I got into a whole process with strings and the tension of strings." He stood up his bass and demonstrated. Like an Indian, he tends to handle things deftly and lightly with his fingertips.

"I put the wider gauge strings on the top and the heavier gauge on the bottom." He indicated the strings that he'd reversed, pointed to the bridge. "I use that bridge because it gives maximum sound, makes it project. It leaves the instrument immediately, as opposed to getting hung up in the chambers.

"Basses have got their own personality. Sure, there are some that sound basically the same stock, but depending on how you approach it, whether it be pizzicato or arco, the personality comes out. I'd like to have a few more basses, one for each particular situation."

He'd brought the same meticulous attention to the electric bass, experimenting with strings to deaden the top overtones, aiming at a natural sound, an acoustic quality.

"The notes don't bend like a big bass fiddle", I ventured.

"That's the nature of the instrument." He tapped the table leg. "I take like this leg here, put strings on it and amplify the sound — it's gonna sound like I have a whole body here. You have to have the sound go into a chamber; to me that's the big difference."

Mention of the table leg bass took me back to my old tea chest and broomstick skiffle days — big rep, had an in at David Greig's — and on to speculate about Don Cherry's theory that ideally a musician should build his own instrument, like they do in Africa and Asia.

"Oh yes, I agree with that. One should know what there is to know, make your own if possible. But it's finding the time to do that. If you're involved with the playing aspect, there isn't time. There's a certain vernacular of communication amongst the makers, and the players the same, but the twain don't meet."

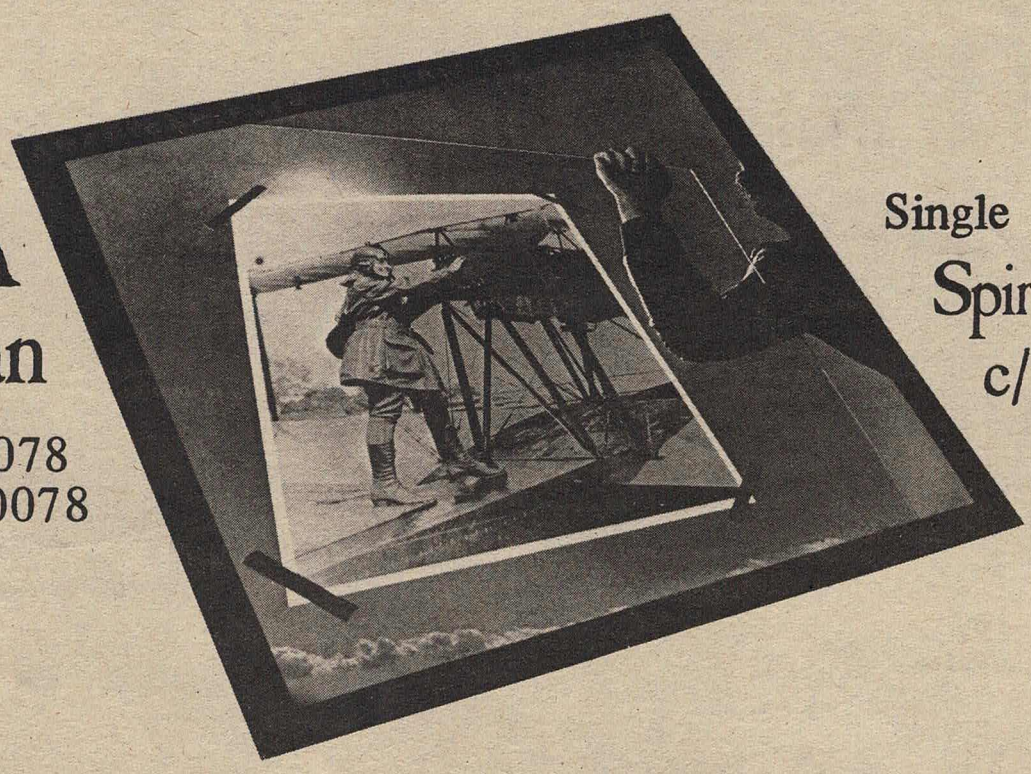
We rapped about the place of music in non-Western society, of Anthony Braxton's sense that all cause for celebratory music had been destroyed in the West. Stafford didn't agree.

"I can only surmise certain ideas about Africa from what I've read and heard. I spoke to an African bassist, Johnny Dyani, and he was telling me that before you could leave the tribe you had to be acknowledged as an excellent musician. I can relate to that. But what Braxton says about celebration — I feel that every time you play, you're like in a pulpit. This is a gift you've been given, you see, this is what you're playing for. That gift. You're playing to play again.

"I don't play just to celebrate a day. Each time the music's different. Tomorrow could be a whole other story — the music might be sad and I'd be depressed, though we're playing the same tunes. I hafta think about doing my job — no, that's not the word — I should say mission. When a musician gets on a bandstand it's transformed into something sacred. You're giving a message and you've been given the power."

Born in Evanston, Illinois,

American Flyer holds the promise of tomorrow's music;

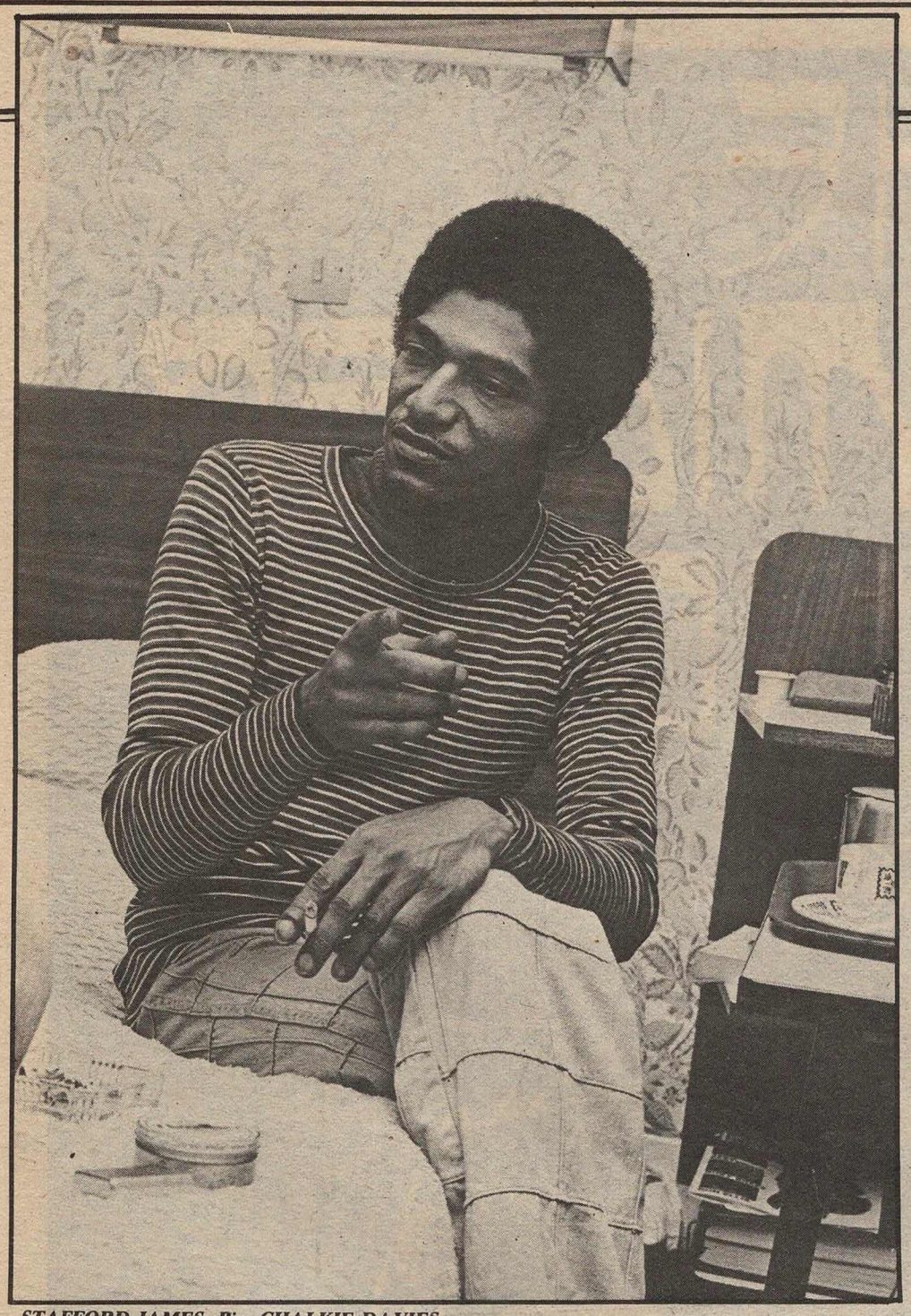


Spirit Of A Woman

Album UAS 30078
Cassette TCK 30078

Single
Spirit Of A Woman
c/w I'm Blowin' Away
UP36253

hear them on United Artists Records & Tapes



STAFFORD JAMES. Pix: CHALKIE DAVIES

Stafford James attended Chicago Conservatory and then the Manhattan School of Music. He hung out with the late Charles Clark in Chicago, and dedicated his album to the memory of that great AACM bassist. Even Coltrane had come looking for Clark, hearing perhaps what Stafford heard: his heart.

Stafford's brother was a musician and Stafford started out on violin at seven, dabbled in cello and was first turned around by the bass playing of the late Paul Chambers.

"It was his conviction melodically. And some of the things that Mingus had done around the mid-50s — that period really opened me up. Percy Heath, Oscar Pettiford, Richard Davis, Jimmy Garrison, Wilbur Ware. Influences were all around me, so many people.

"See, to name guys — it's every person you ever meet in your life. Someone said last night that I sounded a lot like Stanley Clarke, I wonder what he heard, because that's not conceptually where I'm coming from. Oscar Pettiford — I like to come from that tradition and perhaps one day find the next level of myself."

There's nothing grandstanding about Stafford's bass. He leaves out all the obvious shit that lands the big contracts in today's market place. Like they say, if you could find the exact fulcrum, you could lever up the world: that's how he chooses his notes.

"It's not so much about the flurries because they'd be inaudible, you'd only catch parts. One note can make the whole difference. I like to utilise one note and make it mean something, make you feel in a particular mood, happy or sad for one note. That's a good note."

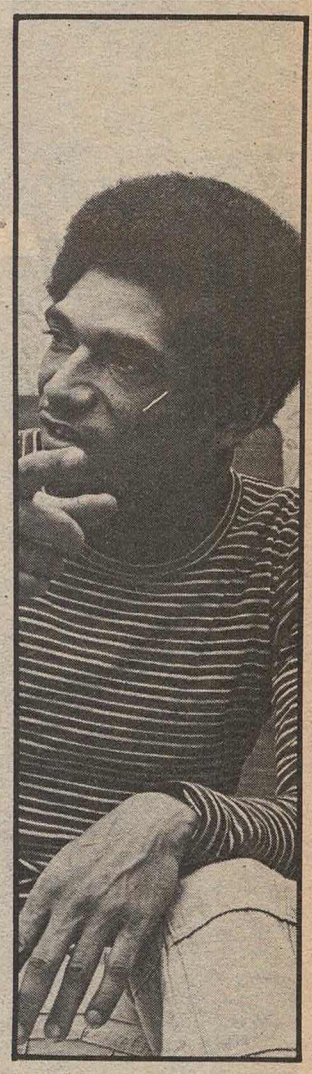
His next project is with strings, two basses and a string quartet, two drummers. He'd played opposite The Revolutionary Ensemble in a vast hall in Italy, and heard how bass, violin and drums could get lost in that context without the cutting edge of the horn. Stafford wanted to get the necessary dynamic punch entirely on strings.

We ended up back with *Downbeat.*

"I just read this article on Jaco Pastorious, and I was kinda shocked. He says that the bass is not natural to play, because it's difficult to play with a drummer. Phew — oh yeah? I mean, the dexterity is up to you. The bass is a natural instrument to play and I've gone to certain pains to acquire knowledge and it doesn't come easy — it's about what you put into it.

"It has nothing to do with portability or size — I mean, it's like if you have a big woman, you gotta deal with *that*, right? Some kinda way . . . His reasoning shocked me. That's not experience and knowledge talking and I wouldn't look there for guidance. Ego is OK, but if you're going around chesty, you're resting on the laurels of what you did yesterday — but it's all gone.

"Develop each period for what it is. A period of music is a period of self. It's beyond being able to play — it's about what you intend to gain from that, what levels you are going to. The avant garde was a period when the music was getting back onto a serious level, and even though there were a lotta things happening musically that people didn't like, there was a new awareness of the mission of music. History tells you each culture advances from a period of turmoil and confusion to come to the dawning, to a phoenix of a new fire."



SELECTED RECORDINGS Rashied Ali, "New Directions In Modern Music" (Survival); Wildflowers, "The New York Loft Jazz Sessions 3" (Douglas); Albert Ayler, "Music Is The Healing Force Of The Universe" (Impulse); Stafford James, "Stafford James" (Horo).

When your Granny wouldn't have liked them.

1962.

Rock was raw, girls wore beehives, and it seemed like everyone was just seventeen (well you know what I mean).

Four guys from Liverpool were playing the Star Club, Hamburg – a long way from home.

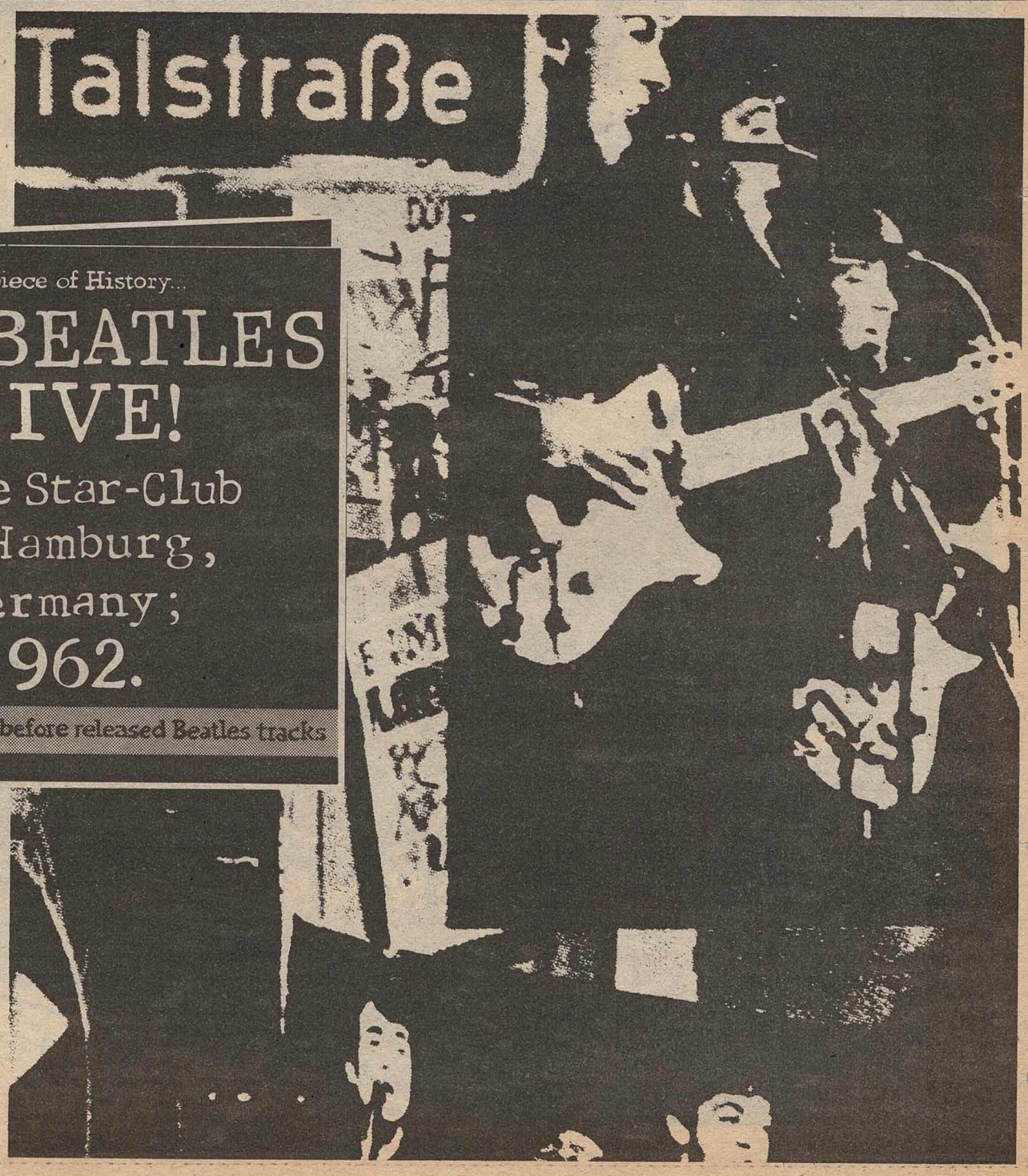
They were called the Beatles.

They played all night for as much food and drink as they could consume. They played well. And the Star Club became the place for kids to dance, listen, and enjoy themselves.

The Beatles Live! – a two-record set – shows the way it was then. And the way it should be now.

Brash, tough, loud. Exciting.

Get it now. It may never happen again.



2 LPs, 26 tracks– including 13 never-before released.

LNL 1.
Also available on cassette and cartridge.

THE STEVE MILLER BAND

BOOK OF DREAMS

The New Steve Miller Album

Featuring the new single
Jet Airliner 6078 811

mercury

Album 9286 455. Cassette 7299 393.

marketed by phonogram

PLATTERS

"Two hundred million Americans out there don't appreciate subtleties. They want to be sledgehammered over the head and no pussyfootin'."
The Cadillacan
KISS

Above: KISS's Gene Simmons pals up with the Lord Mayor and Alderman of Cadillac, Michigan.

The American Heavy Metal Conspiracy

Fearlessly exposed by PHIL McNEILL

"ALL ACROSS the town, all across the night / Everybody's driving with four headlights / Black or white, turn it on, face the new religion / Everybody's drowning in a sea of television / London's burning with boredom now . . . "

1977 . . . 1978 . . . 1979 . . . 1980 . . . 1981 . . . 1982 . . . 1983 . . . 1984!

THE CLASH'S brilliant aural graffiti may epitomise the winter of an English kid's discontent, but equally they reveal the future into which he sees himself being pushed and which he fantasises for himself.

UK new wave envisions the humanoid anonymity of *1984*; it contains both the self-abasing nihilism and the furious self-assertion which inhabitants of that future must choose between.

That may also be how they see the future (or lack of) in the depths of America's big cities — notably New York, of course. But also strong in the States is an aurally descriptive vision more akin to *2001*. It's a cybernetic, technological attack headed up by Kiss and thrust spacewards on the most garishly exciting superhuman sounds that a whole mob of costumed heavy metal groups can conjure up.

Mostly it just sounds like a competition to make the most noise — like UK new wave so often seems like a competition to play the least chords or whatever. But just as there are a few self-conscious performers like The Clash in Britain, so there is at least one group who understand the essential psychological drive behind the mid-'70s heavy flash explosion in the USA.

That band is Starz. Their second album, which has just been released here, is called "Violation". A broadly conceptual album set in the future, it boasts a tornado of metallic sound that epitomises what Kiss (whose manager. Bill Aucoin, the two bands share) strive to project with their flashbombs, superhero drag and mountains of technology, but which Kiss fail so completely to achieve with their music.

If you'd heard "Violation" ten years ago you would — and rightly — have been forced to admit you were listening to something out of the future. By the sane momentary self-delusion which makes it possible to imagine during a Clash gig (to the cynical just a noisy group and a lot of posers) that you've walked into the world of *Clockwork Orange*, it's also possible to listen to Starz and hear not just a quintet of rich hooligans making a hell of a racket, but music that could only come from Mars.

Starz' primary exposition of where *their* future's at is a track called "Rock Six Times", from "Violation".

Scenario — the hero's gabbling excitedly over the video the his girlfriend about how he's found this "scratchy old record called 'Walk This Way' " down the Welfare Store. He's grabbed it, smuggled it home, put it on the deck and — BLAT!! — he's lost his senses. He's never heard anything this exciting before, it makes his ears sting and he wishes he could have been alive back before The War.

"Walk This Way" was, of course, Aerosmith's biggie of a while back. This guy in the future has blown his brain not with Elvis, Beatles or Rolling Stones, but with Aerosmith, for Chrissake. (Starz, coincidentally, share the Tyler mob's producer, Jack Douglas — and they also give 'Smith's "Last Child" a namecheck elsewhere on the album.)

All this is belted out at massive volume and breathless pace, guitars screaming in all directions, whooshing Martian noises across the mix — Future Rock.

While Bowie sees himself up there in his control centre and The Clash will be sleeping with the rats and spreading dissent among the lobotomised populace, Starz will sneak off to the city museum to break in at night and get bombed to old Aerosmith records stashed in the basement.

While lyrically describing a soulless world where rock 'n'roll is banned, Starz play soulless rock'n'roll that describes that future in music. "Is That A Streetlight Or The Moon?" they ask elsewhere — like a nuclear physicist campaigning to Ban The Bomb.

The significant difference between them and The Clash — personal reality wise — lies not in the kind of nightmare futures the devise, but in Starz' implicit approval (with reservations) of the present.

US heavy metal is basically a product of an affluent society, with its dependence upon and celebration of technology. The vicious masochism of UK new wave frustration remains an alien emotion — even the American punk bands seem to see it all as a game.

"Violation" is the first album to so coherently define the US HM fantasy (though, as noted later, Rush's "2112" may have influenced it). Considering the epidemic of groups with names like Moxy, Rex, Styx, and Angel over the last couple of years, that's a mite disappointing.

Conceptual groups seem to be a very English thing — from Queen to Dr. Feelgood, from Led Zeppelin the The Jam — and if you disregard The Blue Oyster Cult then only Kiss and Starz really succeed as conceptual American heavy metal.

In fact it's only now that this can be seen. Only the giants have ever been here (Kiss, Aerosmith and BOC) and few of the other bands' records have ever been released.

Amongst this week's gangs of rich hooligans making a hell of a racket: KISS, RUSH, MAHOGANY RUSH, REX, ANGEL, STARZ, STYX, and REO SPEEDWAGON.

Mr Simmons expresses his opinion of Shakespeare.

This month has seen the release not only of "Violation", but also of "Moxy II" ("Moxy" was never released here) and of all six Kiss and two Angel albums under Casablanca's new deal with Pye.

Add to that the imminent tour by Rush — which the managers of the likes of Starz and Moxy will be watching most intently — and it's apparent that the time is right for a survey of the whole business of US HM, centring on the Kiss conclave and the mainstream of lesser known HM exponents. The louder they play, the better their chance of getting covered.

Earplugs in?

Okay now — small doses only. Three sub-editors have already gone deaf reading this piece. You have been warned.

KISS emerged in 1973 as the most ludicrous extreme of glitter rock; a whole band who all wore complete facemask make-up all the time.

Under the guidance of one Bill Aucoin, who met them in August '73 (they'd been made up since January), they put together a set of three-minute heavy metal numbers and landed a deal with Neil Bogart's Casablanca Records.

"Kiss" was released early in '74. Most of it was still in their act when they played the worst gig most of us had ever seen in our lives at Hammersmith almost exactly a year ago.

On record it's not too bad — some pathetic, derivative stuff like "Kissin' Time", but most of it approaching the tolerable, and with enough minimal harmonic sophistication to enable one to hope for better to come.

1974 saw Kiss, the most garish rock band ever, blasting its way through as many tours as possible, generally attempting to upstage the headliners by setting the theatre on fire. Later that year they released **"Hotter Than Hell"**, which was not issued here under Casablanca's deal with EMI but has just come out courtesy of Pye.

The lurid cover carried a mailing address: an indication of how things were going.

The UK press still thought of them as a New York band and asked them about David Johansen and The Dolls. But this was an American, if not a world, band.

Combining crass sex with jive leather evil and larger than life comic book identification, Kiss, all in their mid-twenties, were aiming for complete domination of youth culture. Taking those images, plus the brevity of pop and the sound of rock, how could they fail?

"Hotter Than Hell", produced by Kenny Kerner and Richie Wise (as was "Kiss") was a marginal musical step forward — more overdubs and so on. But Kiss remained a group which would have had trouble outclassing The Bay City Rollers. The album is proof of the fact that heavy metal requires less skill to sound passable than any other musical form known to man.

More important, however, was the *Rolling Stone* accolade: Hype Of The Year 1974.

1975 saw Kiss considering the Alice Cooper route to crossover acceptance — the start of the public appearances with middle-aged mayors and council members in Kiss make-up, the stories about high school football teams hyping up on Kiss records before matches, the nice guys under the grease paint beginning to show their 'faces'.

"Dressed To Kill" had the band posed in suits — great idea, brilliant cover, but an implicit recognition of the showbiz potential behind the outrage. The address was no longer "Kiss mail" but "Kiss fan mail".

The sound — produced by Neil Bogart — is more palatable too, less of a Black Sabbath grunt to the remorseless 'power' chords.

One song, "Rock Bottom", even featured Ace Frehley (the lead guitarist who thinks he's from another planet) and Paul Stanley (the frontman rhythm guitarist and vocalist who thinks he's sexy) in an acoustic guitar duet intro!

Trouble is, the entire album sounds like it took half an hour to write. The anonymity of the songs is only matched by the remarkably undistinguished singing and playing.

It's about now that you begin to wonder if they're just remixing the first album each time and putting it out in a new cover. Kiss were still way too heavy to hit commercial overdrive.

However through '75 Kiss moved out into another league — that of a major concert attraction in the USA. Since their record sales began to match the acclaim they've become probably the most successful rock band formed this decade.

The logical step, the record that rocketed them into a Kiss-mania situation, selling over 2,000,000, was the live double set. Titled **"Alive"**, it sounds slightly better than the real experience. Produced by Eddie Kramer, it shows that Kiss' melange of second-hand riffs — "Strutter", for instance, starts out as "Brown Sugar" and "Got To Choose" starts with the "Jumping Jack Flash" lick — has its own primitive memorability.

I don't recall Frehley playing anything like as well (not that he's exactly stunning) when I saw Kiss. Unfortunately, the

■ *Continues over*

■ *From previous page*

set comes complete with most of Paul Stanley's excruciatingly horrible screeched raps: "Awright! I think we're gonna get this place 'Hotter Than Hell'!!" — and so on.

As for Stanley's rhythm playing, which dominates the entire record — it's truly appalling.

It's a brave listener who goes beyond two sides. I haven't dared, so I don't know how they convey the killer moment when bassist Gene Simmons, seven feet in his serpent platforms, pauses between fire breathing exercises to dribble blood. Probably the sound of 10,000 people spewing together.

Another superb cover shot accompanied personal notes from band to audience, each note combining blunt lasciviousness with some expression of the member's chosen character. In one page it served the function of a year's supply of *Osmonds World* or Letter From Les/Woody/Derek/etc in *16 Magazine*.

Finally, in '76 Kiss produced the halfway decent album they'd been promising for so long by simply calling in the inimitable Bob Ezrin to produce it.

The first album to move clearly away from the dumb monotony of their debut and to add equally strong material to the repertoire, **"Destroyer"** even gave them a hit single in the form of a sloppy orchestral ballad (!) called "Beth".

Totally unlike anything they'd ever done before, "Beth" broke them into a lucrative new market, hit No 1 and sold a million. Aerosmith's infintely superior "Dream On" may have been the inspiration.

Apart from that anomaly, "Destroyer" still sounds like the same album remixed; "King Of The Night Time World" features that "Brown Sugar" riff again. Ezrin, however, buried Kiss so far under crashing cars, choirs, children's yells and monolithic echo that you'd never notice. Mind you, I did only say *halfway* decent, didn't I?

Ain't they pretty? — (clockwise from top right:) FRANK MARINO, RUSH, REX (Smith), STARZ

Another amazing cover visual (if only they never played a note, they'd probably have been even more successful) and this time you got to join the Kiss Army.

Fortunately perhaps for this nation's youth, Casablanca's deal with EMI fell through after "Destroyer" was released, so it never received the promo here that might have broken Kiss. *"Flaming youth will set the world on fire"*, they declared, but I believe only Japan shows signs of falling into line.

Still they've really got the States stitched up. The greatest tribute of all is that Marvel launch a Kiss comic in June, scripted by *Howard The Duck* maestro Steve Gerber.

In an excellent *Rolling Stone* feature on the band in April, Gene Simmons boasts that "in a year we're going to be the biggest band in the world. Two hundred million Americans out there don't appreciate subtleties. They want to be sledgehammered over the head and no pussyfooting.

"I am a fan of Middle America. I think Shakespeare is absolute shit. Captain America is more entertaining."

So no aesthetics exist outside of what people buy, writer Charles Young prompts him.

"You bet," Simmons replies.

Young counters that Madison Avenue contrives a demand for crap like deodorants.

"So what if deodorant is shit?" Simmons yells. "I demand this shit! I am full of shit!"

Do you consider yourself more socially significant than deodorant?

"No."

Later Ace Frehley adds by way of correction: "Better to compare us to President Carter, because people vote the same way they buy records."

The band's awareness of this is revealed onstage by Paul Stanley's get-'em-up gambit. Rather than exhorting you to stand up for Kiss, he makes you stand up to show you believe in rock'n'roll. Could Carter devise a sneakier ploy?

Could Nixon? What's more, Kiss look better than him.

Gene, Paul, Peter and Ace's latest vinyl venture is **"Rock And Roll Over",** issued Stateside last November, already ploughing towards the two million mark and probably way beyond by now.

As your intro to this *chef d'oeuvre*, Casablanca have stuck "Beth" on a maxi-single with the last two US 45s — both from this new album — "Hard Luck Woman" (which scraped the US Top Twenty in February) and the current Stateside hit, "Calling Dr Love" ("Hard core dog crap" — CSM, *NME*).

Produced by Eddie Kramer, the album's highlight is the Aerosmith lick they settle into on "Love 'Em And Leave 'Em". For me, this beats out the Faces pastiche on "Hard Luck Woman" — or even the plain anonymous sludge of "See You In Your Dreams" (moments of sub-Glitter Band and sub-sub-Spiders From Mars) and "Mr Speed", where Frehley and Stanley's incessant dual riff has to be heard for its dullness to be believed.

The titles alone testify to Kiss' complete lack of imagination: "Makin' Love"; "I Want You". How do they think of them?

Somehow Ace Frehley regularly manages a facsimile of rock excitement on his brisk lead breaks, but apart from that there's scarcely a worthwhile second on the album.

Thus far, only Ezrin's production on "Destroyer" elevates any Kisswork above the mire. That initial promise never got within light years of fulfilment.

Even so, they're still the best looking rock group. And you can forgive a seven-foot man with an eight-inch tongue and his very own Marvel Comic anything, can't you?

NEXT UP, not because they have a new album out, nor even because of status, are Canadian guitar trio **RUSH** — because their first UK tour begins this week.

I like Rush.

Alex Lifeson is a superb guitarist, equally adept at streaking into wiry solos as at laying down subtle chordings to back it up, one of those rare players who can play powerful and attractive at the same time.

Bassist Geddy Lee combines a flowing instrumental style with a bizarre love-or-hate voice very similar to the remarkable David Surkamp of Pavlov's Dog; Jon Anderson in tone but without the angelic overtone; eerie, childlike, strangulated, very affecting singing.

Rush are generally referred to as heavy metal, but that's a slight misnomer. The guitar trio tradition in which they work is, to me, a higher art. It's a very pure form that has far more to do with Hendrix,

If you miss the top twenty on Thursday, you can catch it again on Friday, Saturday, Sunday, Monday, Tuesday and Wednesday.

At Radio Luxembourg we believe in music, followed by more music.

So if you tune in to 208, any night of the week, that's just what you'll hear.

If the top twenty doesn't turn you on, then how about our top LP chart between 8.30 and 9.30 on Sunday nights?

Or there's country and western on Saturdays between 11.00 pm and 1.00 am.

Soul on Friday nights from 10.00 to 11.30.

Golden oldies from 11.00 to midnight on Thursdays.

And an incredible contemporary show presented by Stuart Henry from midnight to 2.00 am on Mondays and Fridays.

Some of the great programmes waiting for you on 208.

And in between these, you get the best sounds around being played by six of the best DJs on the air.

So if you believe in what we believe in, you know where to turn.

208

Radio Luxembourg – much more music.

Free, and Thin Lizzy than Black Sabbath or Kiss.

Like Hendrix and Lizzy, Rush have a very romantic approach to their songs. What maybe lets them down is that this isn't tempered by Hendrix and Lynott's street flash and sexuality.

Also, their lyricism is not instinctive enough to prevent their songs becoming unsingable. They teeter on creating a medieval fantasy style that convinces, but stuff like *"Panacea liquid grace/Oh let me touch your fragile face"* undermines what they get away with.

Of the five Rush albums since 1974, I've got the last three. Confusingly, the oldest of those three, "Caress Of Steel", was the most recent that Mercury Records released here. I would guess that the first two, "Rush" (released in '74 on their own Moon Records before Mercury picked it up), and "Fly By Night" will only ever come out here as a cheap package.

"Caress Of Steel" was released in 1975 in the States, January '77 here. It's a fine album, packed with wide-ranging arrangements, with a neat low-key production by the band and one Terry Brown; it demonstrates Rush's versatile manipulation of the rules of the trio genre.

Rush's early 1976 album, **"2112",** has yet to see a British release. Cross your fingers; it's a fascinating album.

The centrepiece is "2112", the whole of the first side, lyrics by drummer Neil Peart "with acknowledgement to the genius of Ayn Rand".

Ms Rand is apparently a vehement capitalist, novelist and philosopher who shares with Rush an antipathy to human organisation, even under the guise of humanitarianism. "The humanitarians are just the same as the dictators," Peart recently told one interviewer.

Each song lyric on the "2112" LP sleeve is prefaced by what seem to be quotations from Ayn Rand's science fiction novel, *Anthem*, which also gave its title to a track on "Fly By Night".

"The Temples Of Syrinx" details a culture ruled by "benevolent" Priests. "Discovery", which may possibly have influenced Starz' more hard-edged vision in "Rock Six Times", recounts the discovery of a guitar by the hero. He rushes to demonstrate this wonderful thing to the Priests, but they scorn his find.

"Oracle: The Dream" and "Soliloquy" show him realising the ruling Federation's soullessness and escaping to die miserably in a cave.

It's a bald tale on paper, but Rush's execution through quotations, lyrics and sound is really excellent. For instance, Lifeson plays a beautiful passage indicating the discovery that this weird contraption he's found actually plays music.

This is not the music of sweaty clubs. Rush must only really come across on a grand scale, preferably outdoors, or in the privacy of your own fantasy.

The "2112" fantasy brought Rush to the attention of Marvel Comics writer David Kraft. He didn't give them the full Kiss treatment, but he did dedicate the March issue of *The Defenders* to Rush, and the comic's villain, Red Rajah, actually quoted from a Rush song, "The Twilight Zone", another track on "2112".

Rush's most recent epic, **"All The World's A Stage",** was predictably a double live set. It was recorded in Toronto a year ago and released both here and in the States at the end of last year. This is where Alex Lifeson gets to grab the spotlight, yowling into the statosphere with a power at times very similar to BOC's Buck Dharma on "On Your Feet".

His main vehicle is a long track called "By-Tor And The Snow Dog" from "Fly By Night". By-Tor was a character invented by the band's road manager, Herns (possibly out of Canadian Eskimo legend?) who cropped up in "The Necromancer" on "Caress Of Steel". Using his guitar like a classical orchestra, Lifeson creates one very beautiful passage which reverberates majestically, transcending pure flash, etching the grandiose iciness in which the song occurs.

Other parts of "All The World" do stray a little too close to Led Zep-style histrionics for comfort, but the pressures of onstage expectation make a few such moments unavoidable.

On the whole though, despite being by far Rush's noisiest, most archetypally HM recording, the band retain an admirable focus on *music* throughout "All The World's A Stage".

You've still got time to catch them. It sounds like it will be an experience to rival Blue Oyster Cult.

Incidentally, Rush are staying on in Britain to record their sixth album, "Closer To The Heart", down in Wales.

THE OTHER big league Canadian heavy metal outfit is Frank Marino's **MAHOGANY RUSH,** who are far more interesting than Moxy, the third in the Canadian camp. A British album release from M. Rush is well overdue — they've cut five back home, even though Marino is still only 21 or 22.

Strange rumours have surrounded them ever since they first appeared in Montreal in 1971 — particularly concerning guitarist / singer / keyboardsman / writer / arranger / producer / leader Marino, who was then a mere 15 years old and sounded exactly like Jimi Hendrix.

Together with bassist Paul Harwood and drummer Jimmy Ayoub he made three albums for Canadian Westbound — "Maxoom", "Child Of The Novelty" and "Strange Universe" — apparently suffering from mismanagement at the hands of his US company before Leber-Krebs Management picked the band up and signed them to CBS.

They released **"Mahogany Rush IV"** last year. Marino still showed strong signs of the Hendrix fixation which had branded him Trower-like until then. In fact, one story has it that 14-year-old Marino dropped a tab and came down a fortnight later playing just like Jimi — or was it Jerry Garcia?

But rather than the doomy Hendrix of Trower's version, Marino's seeths and bubbles, phasing and whirling lightly around springy riffs. To be "accused" of playing like Hendrix at this level is no kind of insult — it's a tribute to a guitarist who has cast off the shackles of the instrument. There's probably no guitarist Hendrix could not play like, but for someone to even begin to play like *him*, well, that's really special.

What comes out is nowhere near as passionate as Hendrix. But whereas Rush play their instruments, Frank Marino plays the whole studio. The title track, "IV . . . (The Emperor)" is an instrumental featuring densely textured guitars and mellotrons, acid rhythms, hidden voices, maybe even backward tapes.

The latest Mahogany Rush album, **"World Anthem",** was issued Stateside a couple of months ago. In true mindblown fashion, Frank has kindly composed a National Anthem for the whole world. Its purpose, he explains in his sleeve notes, is to "become the thread that would link together all sentient beings . . . state, openly and proudly, that which is deep in each one's heart. The World Anthem is . . . meant for literally every man, woman and child in the world."

Gee, Frank! "The World Anthem" is suitably ponderous, a processional synthesizer extravaganza somewhat more tolerable than Todd Rundgren's ventures into unifying mankind, with more than a touch of Hendrix's "Stars And Stripes" in the dying guitar ending. Most bizarrely, it's an instrumental; Frank's words, which appear in eleven languages on the sleeve, don't feature. Like all good anthems, you sing them yourself.

The thing is, Mahogany Rush casually stroll straight out of that into a real snazzy pop-blues called "Look At Me". Laid-back and winking slyly at its own Django'd virtuosity, it precedes "Lady", a finger-knotting Johnny Watsonoid high-speed shuffle, and a Beatles-style psychedelic instrumental like the end of "Strawberry Fields" continued and rationalised, "Try For Freedom".

Mahogany Rush's last two albums are varied and impressive indeed. A UK visit is rumoured, but first CBS should get some vinyl out.

IN THERE with Mahogany Rush, helping Aerosmith and Ted Nugent to stake David Krebs and Steve Leber's claim for '70s slugger management supremacy, is a new mob called **REX.**

Led by a 21-year-old pretty boy singer from Atlanta, Georgia, called Rex Smith, they're a fairly mundane quintet in the Aerosmith mould; Smith wails his songs over the glazed guitars of Lars Hanson and Lou Vandora.

The intention seems to be to turn Smith into a Steve Tyler figure. Only his picture appears on the front of **"Rex",** which was produced by Jack Douglas' sidekick Ed Leonetti and released Stateside on CBS late last year.

They make the awful mistake of tackling Lorraine Ellison's "Stay With Me" and The Who's "Can't Explain", the latter coming off okay as a straightforward rock workout, but "Stay With Me" sounding aimless and idiotic.

At the moment they've got more interesting connections than music to offer.

ANGEL the most ludicrous looking of the lot in terms of posing and primping, and their work's sadly unrelieved by Kiss' humour.

They're the ones Bill Nelson sneered at thus in *NME* a while back: "Five people dressed

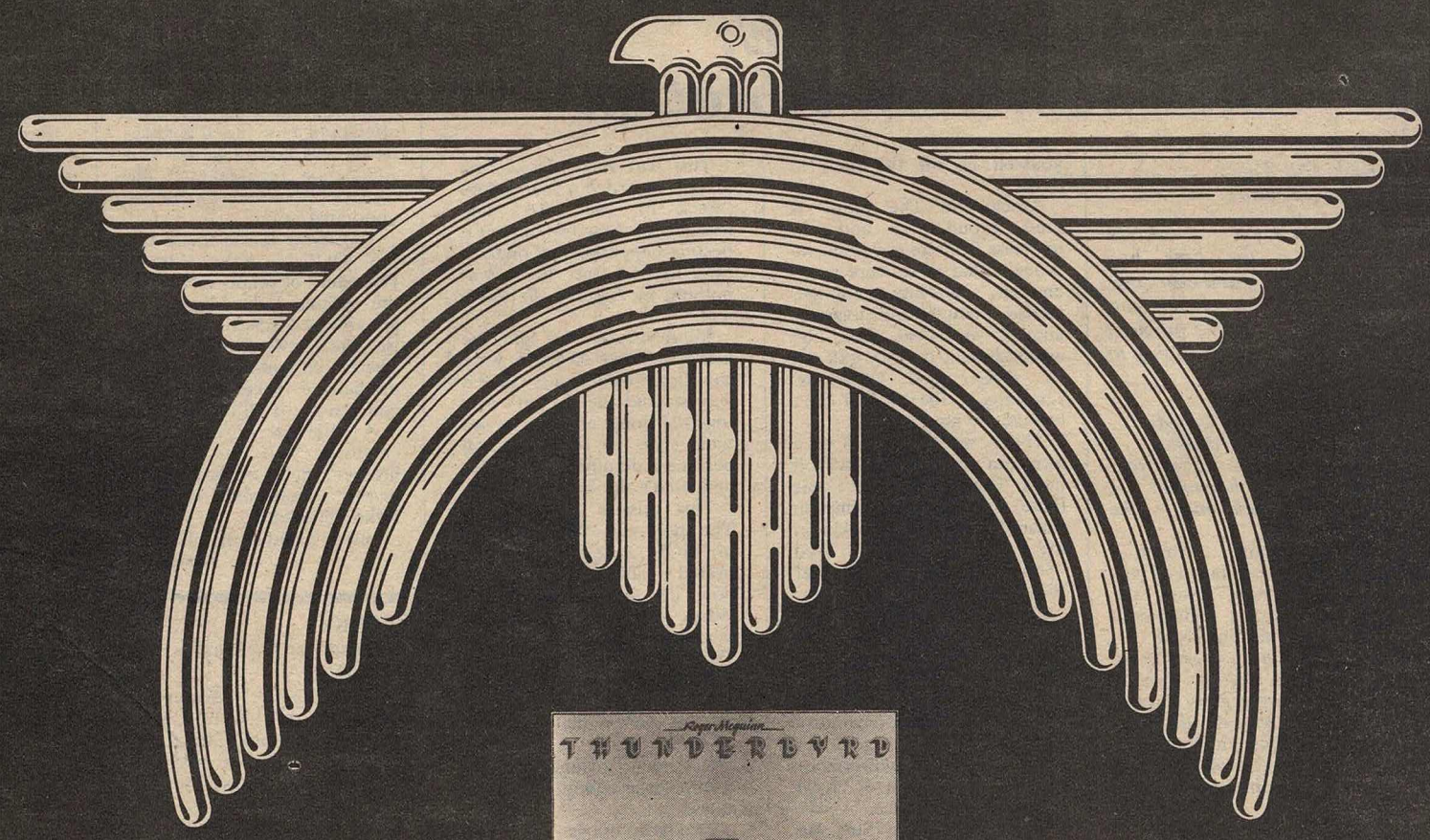
■ *Continues over*

For the attention of the Brain Police: Tips on how to "get to" the kids.

1. Groom failed H.M. trio for stardom (fancy hairdos, make-up, "way out" costumes, etc)
2. Obtain suitable soundtrack by cutting up old Stones numbers.
3. Hide propaganda inside "mind-blowing" science fiction lyrics.
4. Link with overkill advertising, sit back and wait . . .

Roger Mcguinn's New Album

THUNDERBYRD



This new album follows hard on the heels of his UK tour. Superlatives aren't needed. He's gathered together top men in their field. Guitarist Rick Vito. Drummer Greg Thomas.

Young British bassist Charlie Harrison. The legendary Tom Scott contributes on horn. The result is a fine album that adds yet another dimension to McGuinn's enviable talent.

Produced by Don DeVito

CBS Records & Tapes CBS 81883

bike
A STRING OF G's ooo
BIKE MAGAZINE JUNE ISSUE IS BUSTIN' OUT ALL OVER WITH GUTSY GRAPHICS AND GRITTY GRAFFITI.
GLIDIN' ON THE HOG-
AINT NO BIGGER STREET-GLIDIN' BIKE THAN THE HARLEY DAVIDSON SUPER GLIDE. AFTER THIS 6 PAGE COLOUR TRIP AND TEST, YOU WOULDN'T WANT IT ANY OTHER WAY.
GUNK | GO FOR GOLD—
GRAB YOURSELF A FREE CHANCE AT OUR GOLD CUSTOM YAMAHA XS 750, WORTH 1,400 GREEN ONES.
GET BEHIND THESE-
NEW WAVE FULL TOURING FAIRINGS NOW THIS SIDE OF THE POND. WE TRY 'EM. YOU'LL LOVE 'EM.
GO-AHEAD QUASAR—
WE'VE SEEN THE FUTURE-AND IT WORKS. WE ROAD TEST THE STRANGEST EVER MOTORCYCLE.
GLOOM & DOOM RUMOURS.
SCARE STORIES ON PENDING NEW LAWS-AND WHAT MIGHT REALLY HAPPEN
IT'S ALL IN JUNE BIKE MAGAZINE OUT NOW!
bike

■ *From previous page*

exactly like Freddie Mercury, with wind machines to blow their hair back and five-inch platform heels . . . totally meaningless solos and lyrics I'm sure even they don't relate to, they've just heard so many other people singing about ogre battles . . ."

Pye have just rereleased Angel's first two albums under their deal with Casablanca. The first, **"Angel"**, came out in 1975, produced in Hollywood by Big Jim Sullivan. It was a pretty dismal affair — this one's their Deep Purple, this one's their Yes, with stuff about castles and so on.

"Helluva Band", originally issued last year and again produced by Jim Sullivan, features the most tiresomely posed cover imaginable and a helluva lot of vacuous music dominated by Greg Giuffria's lab full of keyboards, along with Frank Dimino's squeaky voice and Punky Meadows' strenuous guitar.

A new work called "On Earth As It Is In Heaven" is apparently available on import.

AND SO to the rest. **REO SPEEDWAGON** rate first mention because after seven years this Illinois quintet's seventh album finally looks like it might break them. Called **"You Get What You Play For"**, it's a special price live double on Epic.

Hard rather than heavy, with Neal Doughty favouring acoustic piano, it's an enjoyable set, speedy, melodic, fairly infectious. Not the world's greatest, but how can you not like a band called REO Speedwagon?

(Hmm, seems like it's finally beginning to get to him. — Ed.)

They've never had a record out here.

Last November saw the UK release of **STYX'** second A&M album, **"Crystal Ball"** — though the band formed in the late '60s and released four LPs on Chicago's Wooden Nickel Records before joining A&M for **"Equinox"** in 1975.

Basically they're into heavy metal dramatics, the two-guitars and keyboards attack rather let down by awful vocals and dopey quiet passages. Between "Equinox" and "Crystal Ball" they lost guitarist John Curulewski; his replacement, Tommy Shaw, seems to have taken a dominant and beneficial role. Now more guitar heavy, with more harmonies and crisp riffs, but they're still Wimps at heart.

BUT FINALLY we come back to **STARZ.** Mahogany Rush and Rush may be better bands, bands I might listen to more often, but Starz are the ones right there in the eye of the hurricane, the boys who *know* what the genre means.

Their first set, **"Starz"** (Capitol, 1976) was possibly *too* archetypal — rather than soaring with the pride of being a showpiece, the odd track tended to drone somewhat, power chording with mindless aggression. Even so, they wrung a fierce production job out of Jack Douglas, and the mix exploded with snarling, blistering guitars.

The songs were the weakest point, all "Detroit Girls" and "Night Crawler's" and "Live Wire's" — but plenty of flailing noise, transcending the rest for sheer electronic mayhem on their very first outing.

Guitarists Brenden Harkin and Richie Ranno really shone on cuts like "Fallen Angel", which itself resembles some of the more mellifluous pieces on Boston's mega-hit debut LP (which "Starz" predates).

In fact, Starz resembles Boston more than any of the other bands covered thus far — yet, at the same time, they are more overtly sassy and garish (qualities comparatively alien to Boston) than any of their co-runners in the HM stakes.

If Boston were hip, if Kiss could play better, if Queen weren't so vain . . . they might not have been so rich, but they might have been something much better.

They might have been Starz!

In its way "Starz" was a debut every bit as auspicious as The Jam's "In The City". But for their next set Starz would actually harness their electric aggression and brain-mangling prowess to a spectacular, self-mythologising concept worthy of Messrs Rhodes, Strummer, Jones & Simenon. Imagine musicians like The Jam acquiring The Clash's image sophistication — that's what Starz are to US HM.

"Violation" (Capitol, 1977, originally scheduled as "Red Hot") rings in gloriously on the heavy Byrds riffs of "Cherry Baby", their great current single which made the US Top Thirty last month.

The voluptuous Michael Lee Smith's singing has improved 500% between albums; the arrangement is superb. If you can't make the album, get this single — it's not just punks who are making '77 the best year at 45 rpm since '66.

Even better, "Cherry Baby" has the astounding "Rock Six Times" on the flipside. Plot as outlined before, Smith's jet-charged super-teen voice panting and rejoicing over the orchestrated vulgarity of all those space axes, Harkin, Ranno and bassist Peter Sweval.

On "Sing It, Shout It" they display one of those remorselessly predictable choruses that are prime Kiss territory, cross-bred with a dank bass-heavy Aerosmith riff; Starz outshine the latter while blowing the former clear off the park.

As that fades unexpectedly on a ticktock thing, the title track "Violation" storms in on a clever stampeding drum "solo" by Joe X. Dube that disguises a quite different sinister beat under its roar.

"I wanna rock and roll — No, that's a violation / I wanna have some fun — No, that's a violation." Smith's multi-tracked yell has all that stuff that's reckoned to be essential rockanrollerazma — defiance, energy, youth, desperation, seismic jubilation. There's a slightly dumb spoken bit in the middle, but the bulk of the number rocks with outrageous and melodic brute force.

As for the weird little things going on at the end there . . .

The other side of this meticulous album is just as relentless, just as deafeningly subtle, just as exhilarating, just as GOOD. Starz are going to be around for a long time to come, and once their ascendancy begins to reflect in the *Circus* polls and astrodrome attendance leagues, then a few more heavy heroes just might have to bite dust.

You thought heavy metal was dead? On this evidence it's only just begun.

For reasons of space, such metallic gems as "Moxy II" and "Piper" have been omitted. Fear not, torture fans, they shall be reviewed soon.

FIVE ALIVE: that kamikaze vibration

MC5
Kick Out The Jams (Elektra)

"BROTHERS AND sisters . . . the time has come for each and every one of you to decide whether you are going to be the problem or whether you are going to be the solution!"

Applause.

"It takes five seconds . . . five seconds of decision . . . five seconds to realise your purpose here on the planet . . . I give you a testimonial — the MC5!"

Zooooooooom . . . crunch.

The 5 leap on stage and into "Ramblin' Rose" with the hardest, heaviest high-energy attack ever put on record.

From there on in you're on your own, in Detroit's Grande Ballroom in the glory days of autumn '68 with the meanest, toughest, most militant no-bullshit rock and roll band ever to emerge from the American heartland.

Nine years on and the MC5 still sound like they eat spotty little speedfreaks for breakfast, preaching "rock and roll, dope and fucking in the streets" with fundamentalist fervour, guitar energy that kills insects stone dead and a jagged ten tons - of - scrap - metal - at - two - hundred - miles - an hour attack that leaves you breathless and exhilirated and picking yourself up off the floor to dance.

"Kick Out The Jams" is loud, proud rock and roll madness from an era when we thought that if we were weird enough, resolute enough, stoned enough and together enough we could make the establishment curl up and die by sheer good vibrations. Listening to the MC5, I can't believe we lost.

The 5 were one hell of a screamin' fireball rock and roll band. There were Mike Davis (bass) and Dennis Thompson (drums) smokin' and stokin' in the rhythm section, Fred "Sonic" Smith and Brother Wayne Kramer on guitars.

Listen, if Eric Bloom of the Cult plays "stun guitar" then Kramer and Smith played "instant disintegration guitars". Along with Rob Tyner's hoarse, exhortatory vocals, it all welded together in a death-before-dishonour kamikaze slipstream of "total assault on the culture."

Apart from the Sun Ra adaptation "Starship", which is basic psychedelic nonsense redeemed only by its energy and the slow blues "Motor City Is Burning" (and in 1967 Detroit actually *was* burning — such were the times), "Kick Out The Jams" is nothing but flat-out full-tilt rock and roll and it still remains a *sine qua non* of the genre.

This was their classic first album, recorded a year before "Back In The USA" and listening to these two albums it becomes apparent that on their own musical turf there was nothing in America to touch 'em.

Mind you, at that time the Dead and the Airplane were considered to be more where it was at, and the 5 didn't stay together long enough to see their style of rock and roll become a dominant force. But hell, that's the breaks.

This reissue ain't perfect. The spine says "MCS" instead of "MC5", John Sinclair's celebrated rabble-rousing liner note has been omitted and WEA have used a censored mix that substitutes "Kick Out The Jams, Brothers And Sisters!" for the "Kick Out The Jams, Motherfuckers!" rant of the original mix. But it's great to have the MC5 back where they belong: in the record racks and on the turntables.

Two more things. Thing one — if high-energy no-quarter positive-vibrations rock and roll is your shot, then there's no way you're not going to have a great time with this album. It still kicks ass on most of the new rock and roll about these days.

Thing two — free Wayne Kramer!

Charles Shaar Murray

PEKKA
The Mathematician's Air Display (Virgin)

I SOMETIMES wonder why no-one's yet taken the trouble to lump the diverse aspects of the burgeoning Scandinavian music scene together under a category like "Ryvita Rock", in order to make a lot of money promoting it by selling model fjords, necklaces of tiny cut-glass glaciers, and "I Am Neutral" badges.

The music, after all, has a certain definable icy precision, as likely as not a result of some cultural bleakness. The aloof condescension of the dread Abba has its parallels in much of the jazz-rock (if that term be adequate) currently issuing forth with giddy frequency from that neck of the woods.

Some of the musicians — guitarist Terje Rypdal, saxist Jan Garbarek and drummer Jon Christensen, for example — combine this precision with a seemingly intuitive grasp of dynamics to produce some of the most satisfying records you're ever likely to hear.

Others — and here's where Pekka Pohjola enters the picture — either cannot or do not. "The Mathematician's Air Display" is the latest in an ongoing series of Virgin marriages, and whilst not as disastrous as the recent Mighty Diamonds/Allen Toussaint *debacle*, it's nowhere near as interesting as any future Can/Tony Greig albums Virgin may see fit to release.

What we have is a pairing of the rather mundane talents of bassist and keyboard player Pekka, who used to be in Wigwam, with the Hit Production Technique of *wunderkind* Mike Oldfield, presumably in the hope of establishing the former within a wider audience.

The result is, naturally, disastrous. A series of instrumentals with titles like "The Perceived Journey-Lantern" and "The Consequences of Head Bending", titles best left in the trunk with the beads and bells. Come to think of it, stuff the whole damn album in the trunk while you're at it.

It has its pleasant moments, of course. Pierre Moerlen and Vesa Aaltonen are rarely uninteresting drummers, whilst Pekka himself plays a competent but rather laboured bass. Oldfield's guitar-playing, however, long since degenerated into stunted explorations of the same cliched tone, further examples of which bristle from this album like nettles.

Unfortunately, his duties don't end there. As co-producer, he seems to have attempted a too literal application of his Forty Greatest Hit Production Techniques to the hapless Pekka's competent but unoriginal music.

Too many of the tracks use the Oldfield False Climax Procedure of simply increasing the volume and adding more guitar/keyboard/string synthesiser dubs towards the climax. The effect is like riding a too-predictable roller-coaster — you can see it all coming.

A little bit of the stereo crossover stuff to take the listener's mind off how bored he/she is, and *voila!* The new Mike Oldfield.

Just as awful as the old one.

Andy Gill

SHAKTI
A Handful Of Beauty (CBS)

A SECOND exquisitely sublime set from John McLaughlin and Shakti — even if it does elicit much the same reservations as their first.

McLaughlin's move away from the heavily synthesised electric guitar of the Mahavishnu Orchestra's "Inner Worlds" has been undeniably beneficial.

He's playing more thoughtfully, intently and intensely within Shakti's all acoustic setting than he has for years, since his earlier acoustic experimentation on "My Goal's Beyond".

Although to be fair I never cared that much for his electric playing after Miles Davis and Lifetime, I couldn't help feeling that with precious few exceptions — like Jean Luc Ponty — his fellow Mahavisnorkers were only very competent players, nothing more.

Whereas in Shakti McLaughlin is playing with his musical equals, if not betters. And he's risen to the occasion. His rhythm chording throughout "Handful" is simply phenomenal, immaculately judged thrust and parry — and indeed so much more *physical* than his recent electric work.

McLaughlin's lead parts aren't so plausible. Most of his solos — as well as his unison sweeps with violinist L. Shankar — are constructed along similar lines: impossibly fast, concentrated vortices of scales, so fast in fact you want to hear each break more than once before moving on. Too much in too short a space of time almost.

And another thing — McLaughlin plays a lengthy, unaccompanied intro to "India." I've tracked it to various guitarist friends and to a man they've fallen about in sheer disbelief.

Technically it's an incredible performance. McLaughlin's acoustic is cross-strung so he can maintain a drone note between his phrases. In effect he's playing the guitar like a sitar — bending notes and, I think, slackening off strings (detuning) as he proceeds.

But despite this near flawless rendition, the intro just doesn't *convince*. The guitar hasn't the tonal range of the sitar — period. Much the same goes for Shakti's concept in general.

The instrumental line-up offers plenty of room for manoeuvre. Both Zakir Hussain (tabla) and Vikku (clay pot) are dextrous players, delicately urging and rephrasing complex rhythms with improbable subtlety and benefitting considerably from Dennis MacKay's sensitive studio engineering.

Shankar's violin is wondrous — skirling, shivering, snaking, keening, curling, cutting. His solos are breathtaking, notably on "India" and "Isis." His playing never fails to be less than enthralling.

But — Shakti play fast, so very fast. I'm not sure why. The North and South Indian forms they're re-interpreting don't have to be treated so; perhaps this element of musical rapidity has been construed at McLaughlin's insistence.

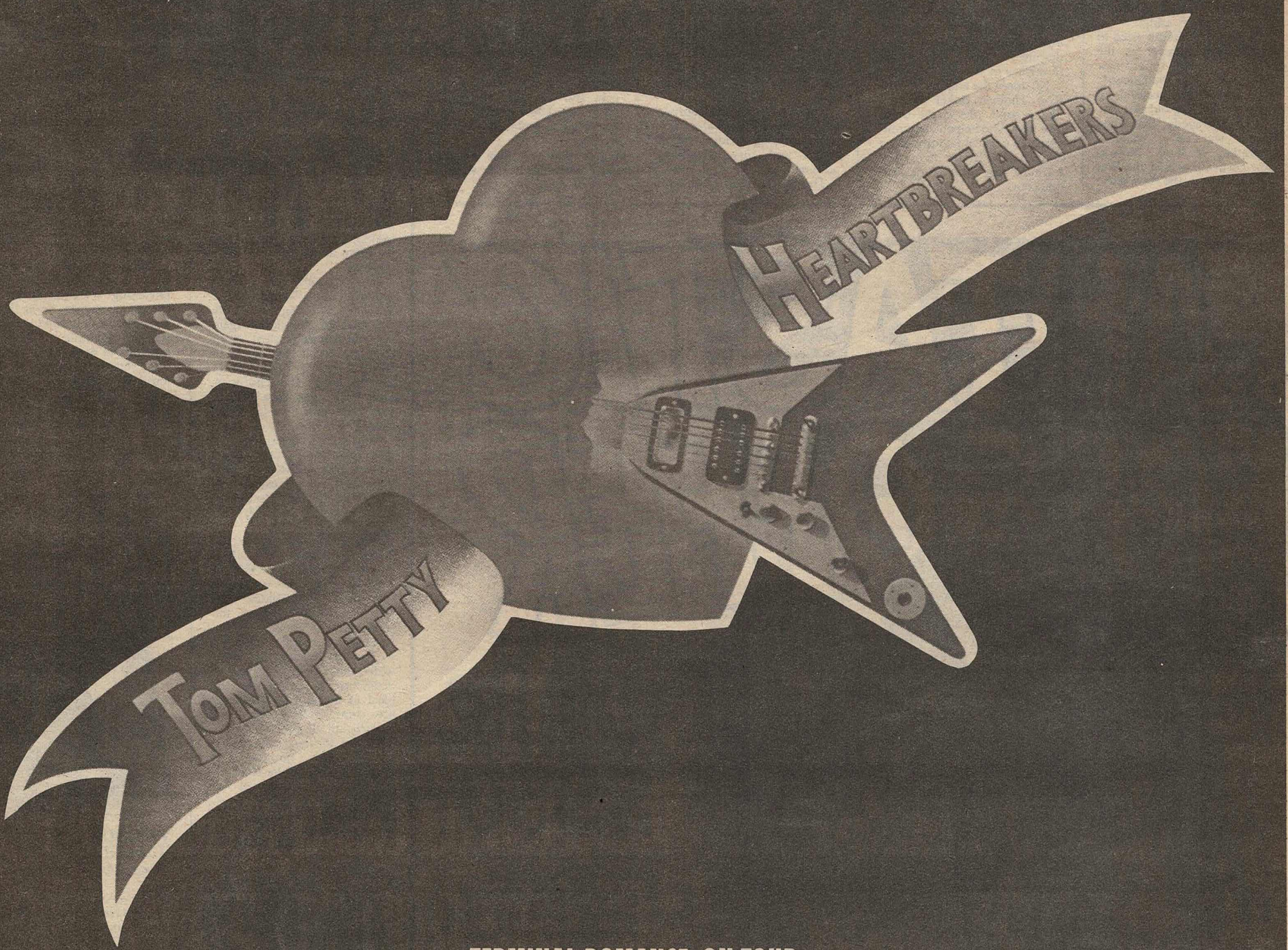
His intentions with Shakti are, I'm certain, honourable, but I think it'll take him some time to become completely settled and acclimatized. Shankar can play at some incredible pace and make it all seem so very natural and unstrained; McLaughlin can't as yet. As a result his guitar is often curiously estranged from its surroundings.

All the same, what's good in Shakti is by any standards very good and what's excellent is something else. Tune in for yourselves.

Angus MacKinnon

THE KING OF ELFLAND'S DAUGHTER
TAKE CARE OF YOUR
ELF
THE KING OF ELFLAND'S DAUGHTER

HEART BEAT!



TERMINAL ROMANCE ON TOUR

12th JUNE MANCHESTER (FREE TRADE HALL) 14th JUNE T.V. SPECIAL COLOGNE GERMANY
16th JUNE BIRMINGHAM TOWN HALL 17th JUNE CARDIFF UNIVERSITY
18th JUNE AYLESBURY FRIARS 19th JUNE LONDON RAINBOW
21st JUNE T.V. SPECIAL BELGIUM 24th JUNE EXETER UNIVERSITY
25th JUNE HULL UNIVERSITY

NEW SINGLE
ANYTHING THAT'S ROCK 'N' ROLL W.I.P. 6396
FROM THEIR ALBUM TOM PETTY AND THE HEARTBREAKERS I.S.A. 5014

.SHELTER

Manufactured and distributed by Island Records Ltd. 22, St. Peter's Square, London, W6

OVERWEIGHT ANGELS

IAN HUNTER
"Overnight Angels"
(CBS)

IMAGINE JOHNNY Rotten as lead singer with Queen, and you'll get a good idea of how Ian Hunter sounds produced by Roy Thomas Baker.

It's a sad irony for Hunter that, on record at least, he shares the same vocal style as Rotten. An aggressive, croaking Cockney yodel combined with perverse phrasing.

No doubt if Hunter tried to rock out as fiercely as the Pistols do on their superb new single "God Save the Queen", he'd simply be accused of being a posturing old fart.

A small tragedy, that while Hunter was never quite a Godfather of Punk, he was most certainly one of the Wet Nurses. As it is, the New Wave have stolen his clothes — or rather the most potent aspects of his act.

A mere four years ago, Hunter was proclaiming: *"Can't go to school, the teacher's a fool, the preacher's a jerk/Nothing to do, street-corner blues, nowhere to walk/Violence, violence — it's the only thing/That'll make you see sense."*

In the same song, "Violence", there were words that deserve to come back to haunt him: *"Get off my back or I'll attack/Head for your hole, you're sick and you're old."*

One of the snags of crowing about your (relative) youth is that age creeps up on everybody. The level of energy evident on this album is a million ergs below that of your average teenage aggro band, despite the bombastic flourishes of the production.

No doubt the employment of Roy Thomas Baker seemed like a good idea at the time. The man who helped elaborate Queen's musical identity has a knack of hitting the right formula for the American market.

It must be suggested — and with the greatest possible respect — that artistically the outcome is a no-no.

Hunter's main asset, after all, is his way with words. Close second is a knack for lame-brain hooks with chart potential. The two things balance each other. The words lend the hooks integrity, and the hooks make the words a paying proposition.

What's happened here is that Roy Thomas has come along and buried the whole thing deep in rococco ornamentation. Guitars crash and howl redundantly. Choirs warble resonantly. Sound effects thrust themselves to the fore like flashers springing from the bushes.

As a result songs like the title track and the opener "Golden Opportunity" are rendered ridiculous. It's only rock'n'roll. Not a state occasion.

There's an appropriate quote from Shakespeare: "It is a tale, told by an idiot, full of sound and fury, signifying nothing".

The tale in question is actually life as viewed by MacBeth, but you get the idea — the point being that Hunter's stories usually signify a great deal, if they're presented properly. But this approach seems all wrong. Like getting a graffiti writer to sculpt his work in marble.

Not that you can actually hear what Hunter is singing most of the time.

So on "Golden Opportunity", he's shouting *"It's a golden opportunity"* in the chorus, but you can't actually tell from the verses what the *"it"* is.

Nor is it very clear what the "Overnight Angels" are up to, or why they deserve the description.

There's less of a problem with Hunter's inevitably maudlin ballads. Alas you can hear every word, and rather wish you couldn't. "Broadway", for example, is a twee little character piece about show business traumas.

The album's most overproduced cut is "Justice of the Peace", a song evidently groomed for chartdom. Again it's not entirely clear what Hunter's trying to say, and Baker's crowd noises don't exactly help. The chorus is pure 10c.c., just for a change, but once more vastly overblown.

Maybe the songs will distinguish themselves better when Hunter gets on the road. He's assembled an interesting new band who are liable to deliver when left more to their own devices.

Notable among them is Earl Slick, providing the third major example of Hunter walking on Bowie's footsteps. "All the Young Dudes" and Mick Ronson being the forerunners.

As things stand — or don't — Hunter is failing to evolve with the same degree of distinction as his mentor. It's hard to assess whether there are some truly great songs underneath all the gimmickry.

Maybe the next album will resolve the question of Hunter's place in the Rockanroll Hall of Fame. It all depends on whether Keith Emerson or Tony Hatch does the produciton.

Bob Edmands

DUNCAN MACKAY
Score (EMI)

WITH DUNCAN Mackay playing 57 varieties of ARP and all other manner of keyboards, "Score" is quite attractive in a Moondog-gy way but is it rock'n'roll? No.

Mackay doesn't go in for Moondog's idiosyncratic canons and although his work is pitched generally more frenetically, the effect of his compositions is strikingly similar to that of the American's, falling somewhere between chaconne and ground bass.

The most affectingly redolent (and the most impressive track) is "Witches". Supported by those members of the London Symphony Orchestra lured, no doubt, by tales of copious imbibing at "pop" recording sessions, Mackay's rhythmic ostinato survives Wilf Gibson's somewhat grandiose arrangement.

"Triptych" follows, a neat, less fussy continuation of the original theme carried, as the title implies, by three separate, though similar, phrases.

"Jigaloda" is an amusing electronic jig, but the other two pieces are less successful. "Fugitive" is rather too close to Keith Emerson's (circa "Tarkus") fidgety pyrotechnics for comfort, and is thus hollowly show-off.

"Score" itself, although more solemn, continues the unvarying 4/4 time before a few tempo changes break it up. Even then it returns to a persistent rhythmic pattern, repeated to debilitating effect.

At least these pieces are musically interesting. Unfortunately, the four remaining tracks have lyrics supplied by Steve Harley and, continuing the Cockney connection, producer John Wetton airs his lungs on two of these. A mistake.

The words are as daft as anything Pete Sinfield ever wrote and on "Spaghetti Smooch" vocal effects are by Mrs Harley (Yvonne Keeley), sounding like a somnambulistic Swingle from a soppy Italian melodrama.

Monty Smith

VARIOUS:
A Special Motown Disco Album (Motown)

TIME WAS when such a title would have had us all licking our lips in anticipation of the cream off the top of the dirtiest nasty pop in town.

Another Golden Age bites the dust. The meanest thing on this album is the foxy bitch on the cover.

Remember how it used to be? Smokey, Stevie, Gladys, Martha, Marvin, all dressed up and looking for some ears to fill. Halcyon days. Now we're presented with such non-luminaries as The Originals and the Dynamic Superiors.

Diana Ross isn't as desperately dirty as she once was but "Love Hangover" lives up to its promises as an ecstatic, frenziedly rythmical work-out (after a certain point, dancing to this becomes a work-out by its very definition) through eight minutes of pulsating glacial passion.

The almost immaculate Eddie Kendricks makes a mountain from the molehill of "Goin' Up In Smoke" but behind the great beat lies a solemn warning: *"We're goin' up in smoke, we ain't got no hope, we're goin' up in smoke."* Strings swirl with admirable restraint and elegance. So this

FANTASTIC FREE OFFER

with the HONDA SS50

Buy one-get a Sports Style Fairing and a super-smart Paddock Jacket-Absolutely free!

Honda SS50. The small bike with power to spare.

It's exciting. It's fun. It's the ideal way to join the wonderful world of motor-cycling.

Get one–and you'll also get a fantastic Sports Style Fairing and a really smart silicone proofed nylon Paddock Jacket–absolutely free!

But hurry–this offer is available only while stocks last. See your local Honda Dealer today!

The Honda SS50.
4 stroke OHC engine.
5 speed Gearbox. Front Disc brake. Supplied with dual seat, pillion footrests, driving mirrors, helmet holder, winking indicators, steering lock and tool kit as standard.

HONDA
More sense, more style.

is how the holocaust comes, not with a bang but with a smooth soul song.

Supremes now come in the shape of Susaye, Scherrie and Mary (who's just left herself) as opposed to Di, Flo and Mary. "You're My Driving Wheel" carries on the Sex=Cars tradition as in Chuck Berry. Here the gist is somewhat simplistically stated: *"You're the engine that keeps me coming, keeps my motor humming."*

Despite loose talk to the contrary, I found Tata Vega to possess a sense of humour and sensuality sadly lacking in girl singers (God help them.) "Full Speed Ahead" is not a drug song but a drag song undeserving of the extraordinary gurgling guises Tata employs so cleverly.

The orchestration is ridiculously busy and too little emphasis is placed on Tata's voice — though the Howard the Duck "waugh waugh waugh" impersonations used in the penultimate segment are highly likeable.

Thelma Houston's (so you finally got a hit, dear) rendition of "Don't Leave Me This Way" is nothing next to the Bluenotes version and comes across as tinny and trivial.

The Originals' "Down To Love Town" boasts a Theodore Prendergrass soundalike who adds to what is already a real cool disco song.

The remaining tracks, "Stay Away" by The Dynamic Superiors and "Let's Be Young Tonight" by Jermaine Jackson, are trash.

If you can come to terms with the fact that the heady romance is over, then Motown can still fill the inevitable and unenviable role of providing the piece you get down with occasionally — just for old time's sake.

Julie Burchill

STEELEYE SPAN
Original Masters
(Chrysalis)

FIRST OFF, ten out of ten for the elaborate cover. Steeleye's 20 songs are illustrated by original masters, the like of Stubbs, Turner and Rubens, all this and the National Gallery too.

This is the second Steeleye compilation in as many months. The first, "Timespan", was drawn from the first three albums, illustrating their first tentative steps on the rocky road of electric folk. And now here's the best of the rest, right up to "Rocket Cottage".

No real surprises in the choice of material, nothing the commited Steeleye fan won't already have — apart from the previously unavailable "Bonny Moorhen", dating from the "Parcel of Rogues" period, and a live version of "Wife of Usher's Well" from "All Around My Hat".

The tracks are mainly extracted from their six albums on Chrysalis. But I must admit to certain reservations with regard to Steeleye's approach to traditional material. It's always struck me as being slightly heavy-handed, with a reliance on studio and production gimmickry, covering what struck me as lack of conviction on their part.

They've certainly made contemporary audiences aware of all sorts of traditional material that they might not otherwise hear. The danger has always been that by adapting this material to make it palatable to rock-orientated audiences, the band is in danger of losing touch with the original inspiration.

Although the majority of Steeleye's experiments have been successful, I wonder if they have come to terms with their attitude themselves.

Steeleye were — I think Robin Denslow said as much — a folk band who strayed into rock and stayed. That's what hits you about "Original Masters", it's a rock band you're listening to.

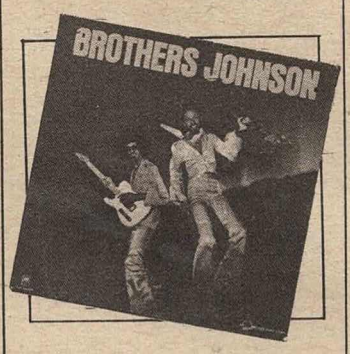
From the opening track, the driving "Sir James The Rose", folk takes the backseat as the band utilise their sources, nay roots, as a platform for expansion. The lyrics are all that usually remain from the originals. It's the tunes which are transmogrified by the band, so if you're that way inclined you can even dance to them.

The most striking example of their technique is the innovatory "Fighting For Strangers", a traditional tale telling of the horrors of war. It's set to a stacatto tune (with a chorus to the tune of "He Who Would Valiant Be") and employing all kinds of manic percussive effects.

This really is a completely original interpretation of a traditional song, an experiment which dazzles and delights. "Strangers" is taken from their latest album, so it could well be an encouraging indication of the direction in which Steeleye are moving.

For a compilation it remains a remarkably coherent album, illustrating the breadth of their ability, switching from the epic qualities of "Long Lankin" to the beautiful acapella "Gaudete".

Patrick Humphries



THE BROTHERS JOHNSON
Right on Time
(A&M)

UNDER THE aegis of famous black cat Quincy Jones, the Brothers Johnson — George and Louis — turned in a fine debut album last year. It scored in territory somewhere between Stevie Wonder and the Isley Brothers.

Not least among the album's several gems was its first single "I'll Be Good To You", an infectious piece of mellow funk which, like most of the album, was notable for its exemplary deployment of synthesizers and Louis Johnson's bass riffing.

Arrangements were inspired throughout, only occasionally sinking into mere disco — and even then it was always good disco, making it clear humans were still producing the music.

Regrettably, "Right On Time" finds the Brothers Johnson in less fertile fields. Though still in tow with Jones, there's little to make your feet itchy this time round. The only quality cut is not one of the Johnsons' songs but a Shuggie Otis number, "Strawberry Letter 23", which sets the ball rolling in grand style on side two.

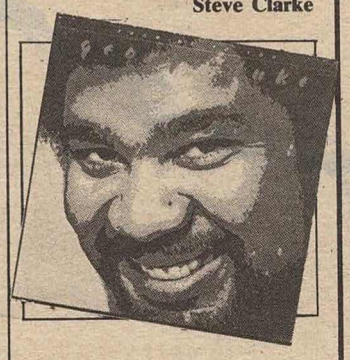
The track will doubtless be pulled out as a single and in America, at least, do very well indeed. As if responding to the song's undeniable quality, Jones has given it a much more thoughtful arrangement — even if the sub-Genesis (techno-funk?) bridge where a very fast keyboard phrase is repeated over much cymbal slicing is out of context.

"Strawberry Letter 23" is the only track here which comes close to repeating the sublime mellowness of "I'll Be Good To You" and "Land Of Ladies" from the first album; Louis's potent yet perfectly unhurried bass is mesmerising.

Elsewhere the material is bereft of any distinction, the lack of overall inspiration compounded further by lacklustre performances and surprisingly uninventive arrangements.

All of which makes the Brothers Johnson sound like just another above average disco band, instead of breathing life into a genre so desperatley in need of it.

Steve Clarke



GEORGE DUKE
From Me To You
(Epic)

AFTER MORE than six years and eight albums with Frank Zappa (which must be something of a record), after five solo albums for the small and mainly classical BASF label, George Duke finally lands himself a contract with a big label. The first thing he does is over-reach himself.

It's not that he even attempts anything new. The silky Ohio Players-type soul has been present in less polished form on his past three solo efforts.

The jazz-funk is something that he must be given credit for, to some extent, innovating and popularising. His first two solo albums, "Faces In Reflection" and "Feel", were amongst the records that heralded the genre and are still some of the best examples.

Here Duke attempts to consolidate the two types of music into an approachable whole, something he's been attempting for his past three albums, but which he came closest to achieving on "The Aura Will Prevail" his first try.

He also adds a little of the humour he must have picked up from his long stay with Zappa. The effect is more often silly than funny — witness "Down In It".

However the consolidation isn't helped by having the album divided into one side of jazz-funk and one side of the more direct soul stuff.

Duke isn't a particularly talented songwriter at the best of times. His one exceptional moment so far is "Uncle Remus", a sharp and poignant comment on how far black people have (or haven't) come in America. Even then, it was co-written with Zappa, so the extent of Duke's contribution was unsure.

There's nothing on "From Me To You" as interesting as "Uncle Remus". Most of the lyrics are trite. The subject matter may be a little more ambitious than on most soul albums but Duke hasn't got the perception necessary to do it justice.

The result is a side of smooth, innocuous soul with Duke's sickly-sweet falsetto relieved only by some clever and complicated vocal arrangements — something else he owes to his time with Zappa.

The jazz-funk side is simply tedious. There's nothing here that he hasn't done before and more successfully on earlier albums.

"Up On It", the major track, sounds like a bored rewrite of "Floop De Loop" from "The Aura Will Prevail" and Stanley Clarke's bass presence is unwarranted — as is often the case.

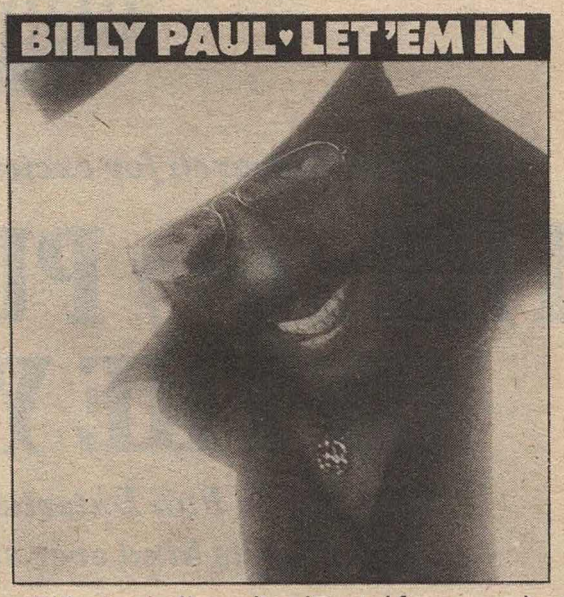
For the time being at least, George Duke's ambitions have outrun his creativity.

Paul Rambali

BILLY PAUL

is knocking on the door with his best album yet...

'LET 'EM IN'



The new Billy Paul album 'Let 'Em In' features the Paul McCartney composition which Billy has dressed in his own unmistakeable style and taken straight into the Top 30...plus songs like Nilsson's 'Without You' and two written specially for Billy by Philadelphias top producers Gamble & Huff. It's Billy Paul at his most romantic, moody and sensual. So-let 'im in.

BILLY PAUL 'LET 'EM IN'

Philadelphia International Records

on Philadelphia Records & Tapes PIR 81695

Produced by Kenneth Gamble and Leon Huff

A nationwide search for exciting new talent run in conjunction with TV Times.

THE 1977 PUB ENTERTAINER OF THE YEAR CONTEST

This year's Pub Entertainer of the Year Contest will be the biggest contest of its kind ever staged in Britain.

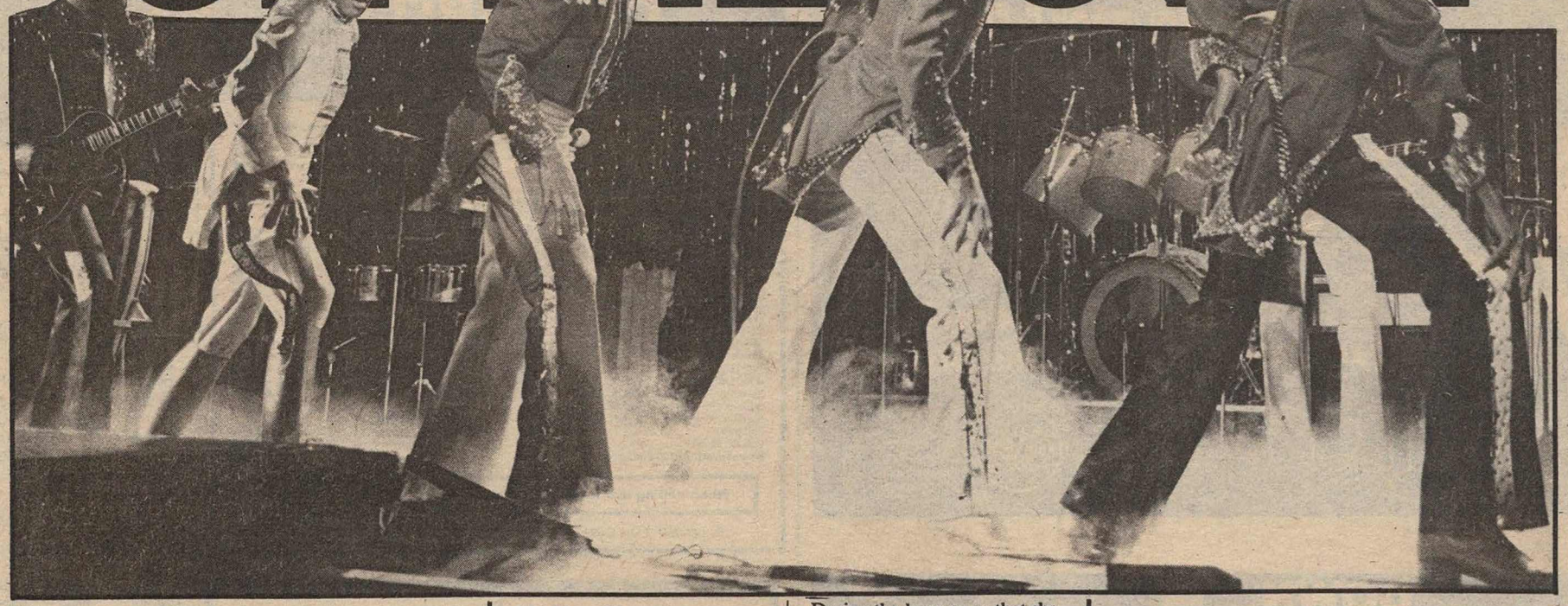
In addition to finding the Pub Entertainer of the Year, the contest will find the Pub Entertainer of THE MIDLANDS, THE NORTH, THE EAST OF ENGLAND, LONDON, THE SOUTH OF ENGLAND, WEST OF ENGLAND & WALES, SCOTLAND.
Each of the finals for the above awards will be televised by ITV.
So, too, will the Grand Finals to select the Pub Entertainer of the Year.

Entry is free.*
See the TVTimes of 28th May–3rd June; 4th–10th June; and 11th–17th June for full details.
Entry forms are available from the houses of the following member companies of CHEF & BREWER LTD:
St George's Taverns – London & South East England. Anglia Taverns – East of England. Hamilton Taverns – The Midlands. Arden Taverns – The Midlands. Lanchester Taverns – North of England. Wessex Taverns – The West of England & Wales.
and from the houses of the following companies:

Samuel Webster and Sons Ltd – The North (Yorkshire).
Drybrough & Co Ltd – Scotland.

JACKSON FIVE. Pic: CHRIS WALTER

ON THE TOWN



J-5IVE IN TEEN HYSTERIA FLASHBACK SHOCK

The Jacksons

HAMMERSMITH ODEON

IT HAS BEEN nearly five years since The Jacksons' last visit to Britain, and Michael Jackson, 13 then,is 18 now. Not that that has diminished his appeal one jot — and indeed the fact that these boys have come up with no UK hit material in that period doesn't seem to matter either. They were still able not only to pack out the Hammersmith Odeon, but also to fill it with fanatical followers.

There had been some changes since last time. Jermaine, torn between family loyalties, opted to remain at Motown, and has been replaced by the largely anonymous Gerald Brown. Also, the band's own instrumentation — guitar, drums, keyboards — was now supplemented by a small orchestra, no doubt made necessary by the nature of the new material on Epic.

Also, there was Randy, now 14, pounding on the bongos like a veteran.

The main change, though, was probably the material. It would now be invidious to suggest that The Jacksons are simply offering teenybop fare when they are vying with The O'Jays for the very best that Gamble-Huff have to offer. (Not that that's currently that good . . .)

The other important development was that this was virtually the Michael Jackson Show. Big brothers Tito, Marlon and Jackie were mostly relegated to the roles of back-up singers. This didn't particularly disappoint since Michael's voice has not changed much, and in any case he now has sufficient stage presence to control proceedings himself.

Too much, even, it could be argued. His series of neatly-executed pirouettes tantalised and teased the throng clustered at the front of the stalls, and it was no surprise when these do-or-die fans showed themselves quite prepared to take the latter course of action — and for the second half of the show Michael was enveloped by kamikaze female fans storming the stage.

The material was reasonably predictable — mostly from the last album, with the obligatory medleys of former glories (their Tamla hits) — as was the assurance with which it was delivered. Beside the pandemonium of the surging, over-excited audience, the music became of secondary interest.

Although I don't rate the Epic material too highly, it's obvious that Gamble-Huff have helped arrest The Jacksons' decline. And once the boys have found some material that's actually hot, then things might begin to get very interesting indeed.

Meanwhile, thanks for coming, and don't leave it so long next time.

Bob Woffinden

Dolly Parton

RAINBOW

WITHOUT COMPROMISING her artistic integrity, Dolly Parton has successfully made the cross-over from pure country music into the all embracing realm of country rock. In doing so, the truly vivacious Ms Parton puts the work of her contemporaries Emmylou Harris and Linda Rondstadt into even finer perspective. If you seek the genuine article, look no further.

Dolly Parton has a flamboyant style that enables her to attract the widest possible audience. At the Rainbow Theatre it included a mixture of super-straights, anglo-rednecks, country cousins and cosmic cowboys.

Larger-than-life and infinitely more glamorous than any of her photographs portray, Dolly Parton may exude a soft-hearted cracker-barrel Mae West persona, but her abundant skills as singer, songwriter, musician and raconteur, endear her from the moment she bounces onstage right up until her final exit.

During the hour or so that she captivated her audience, while fronting a scintillating nine-piece aggregation of singers and players, Dolly Parton demonstrated that she is, without doubt, one of the most charismatic performers one is ever likely to encounter.

Featuring material from her current self-produced RCA album "New Harvest — First Gathering", she not only reran such perennial hits as "Jolene" and "Bargain Store", but sang "Tennessee Mountain Home", "Coat Of Many Colours" and "I Will Always Love You", a trilogy which has been covered respectively by Maria Mauldaur, Emmylou Harris and Linda Ronstadt.

The fact that she chooses to continually send herself up in a most appealing manner further enhances her stature as a consummate artist.

Not since Johnny Cash, Waylon Jennings and the late Gram Parsons has any one artist done as much to foster the mass-acceptance of contemporary country music as Dolly Parton.

On this showing, the world is hers for the asking. She's much too polite to take!

Roy Carr

DOLLY PARTON. Pic: CHALKIE DAVIES

5IVE-CC 6IX-PIECE FLEXES MUSCLES

10cc

GLASGOW

WOULD THE BEATLES still have been The Beatles if McCartney had been replaced by, say, Klaus Voorman and Billy Preston? The answer must be yes, if only after a fashion — and they probably would have been quite good too, if not what was ordered.

It's a good parallel for the new 10cc. You see, this was a good concert by a good band, but it was not what we have come to expect from 10cc. After all, who could replace Godley and Creme? Stewart and Gouldman have put barriers in their own way by clinging to a name which is only partly theirs. A change, even if only to the obvious 5cc, would have earned them enormous goodwill and would also have done much to remove the Godley-Creme shadow which looms so large over their current band.

They apparently insisted on the Apollo for the unveiling of the new line-up — very sensible, just the job for wounded egos and first-night nerves. The decision proved correct, and 10cc got a hero's welcome.

The three frontmen, Graham Gouldman (looking nervous), Eric Stewart (looking pleased) and guitarist Rick Fenn are strung out across the front of the stage. Behind them ex-Kokomo keyboardman Tony O'Malley flits about, and behind him are drummers Paul Burgess and Stuart Tosh, ex-Pilot.

Despite movement only to change instruments, the new six-piece had a fair amount of presence, helped by sympathetic lighting onto what looked like a giant sheet pinned up behind the group. The stage act was negligible, the band tending to give only brief intros to the new songs, and leave the oldies to introduce themselves.

They played very well, competently rather than brilliantly. Surprisingly for a group which now has five voices, it was in the vocals department that the band hit snags. They were definitely in trouble in the upper registers, and some of the harmonies were way off.

But I'm inclined to put that down to teething troubles. For ninety minutes the group performed a precise and trim set, from which the old caperings and solos were markedly absent. They did the whole of "Deceptive Bends" bar "Guitar Tutor", plus selected oldies.

The new album's songs benefited considerably from a filled-out live performance, especially "Feel The Benefit", now freed from its oppressive string arrangement.

Of the oldies, we had a beautifully played "Wall Street Shuffle", "Art For Art's Sake" with an O'Malley vocal, "Ships Don't Disappear In The Night" with funky O'Malley piano, "I'm Mandy" complete with tape effects, and the only failure of the night, a heavied-up version of "Waterfall" which was totally inappropriate for the song.

There were two highlights to the set. One was "Feel The Benefit" (which Eric Stewart later described as "very personal — it's what you want

● Continued on page 43

Tom Waits is an American gentleman with a great downbeat persona.
—Evening Standard

14 ⟶

15 ⟶

"I don't have a drink problem. 'Cept when I can't get a drink."

16 ⟶

MUSICAL INSTRUMENTS

FOR DETAILS OF ADVERTISING
RING MIKE WALSH ON 01-261 6139

Peter Haycock & Derek Holt of the CLIMAX BLUES BAND BOOGIE with Gauge Selection & RS66 Swing Bass Strings

You could too!

GROUP & GAUGE CHART FOLDERS PLUS ALL YOUR ROTOSOUND PRODUCTS AVAILABLE ONLY THROUGH YOUR LOCAL MUSIC STORE

ROTOSOUND music strings

Sole Manufacturers
JAMES HOW
Industries Limited
20 Upland Road
Bexleyheath Kent
Tel: 01-304-4711

CELEBRITY

12 FITZALAN ROAD, ROFFEY, HORSHAM, SUSSEX. TEL: HORSHAM 68725/6
Open 6 days 9.30-5.30

GUITARS

Fender Telecaster from	£230
Stratacaster from	£259
Tele Bass from	£225
Precision Bass from	£240
Jazz Bass from	£310
Jedson Les Paul copy s/hand	£80
Antoria Telecaster copy	£90
Rickenbacker 4399	from £399
Hagstrom 2nd hand	£240
Ibanez Artist Bass	£218
Ibanez Les Paul Copy	£155
Antoria Les Paul Copy	£96
Yamaha Acoustics from	£68

AMPLIFICATION

Fender Twin Reverbs	£319
Roland JC60	£298
JC120	£421
Fender Bassman 100	from £165
Yamaha G50112	£239
G100115B Stereo	£399
Marshall 4 x 12 159 Master lead 100	£249
Marshall 30 watt Lead Combo	£140
Marshall 6 channel 100 watt 6 c.h. P.A. Amp. 2nd hand	£90
Vox AC 30 new	£229
Simms Watts AP100 2nd hand	£85

DRUMS

Maxwin 705 2nd hand complete with stands and cymbals	£249
Tama Imperial Star 5-drum	£460
Slingerland 5-drum Copper	£799
Hayman 4-drum black	£180

KEYBOARDS

Hohner K4 String Machine	£368
Roland SH3A	£515
Roland SH1000	£510
Roland SH2000	£600
Roland Piano EP30	£468
Roland RS202 String	£495
Korg Polysynth	£825

SPECIAL OFFER:

Viscount M30	£425
Viscount M40	£600
Viscount M50	£725
Viscount M70	£1049

2ND HAND

Galanti F1	£369
Farfisa 3152	£565
Kentucky Explorer	£699

When calling ask for Steve, Mark or Owen, Horsham 68725-6

10% DEPOSIT. PART EXCHANGE WELCOME. MAIL ORDER. ACCESS. BARCLAYCARD

The instrument you want, — Accordion, Harmonica, Brass, Woodwind, Guitar and String instruments — Electronic and Reed Piano Organs, Electronic Pianos, Disco Units, Microphones, Amplifiers or Accessories and Lighting. You can get them all from Bell's. Keen prices and hire purchase terms available. Call and inspect our fabulous range, or send for details of the instruments in which you are interested.

Any TWO catalogues FREE on request

FROM BELL'S

To: BELL MUSICAL INSTRUMENTS LTD.,
(Dept. MX65), 157-159 Ewell road, Surbiton, KT6 6AR. Phone 01-399 1166

(Please send me TWO Catalogues as details below.)

NAME.....

ADDRESS.....

.....

I would like details of.....

BELL'S FOR EVERYTHING MUSICAL!

DOWN UNDER Keyboard

10% DEP
UP TO 36 MTHS TO PAY

Keyboard Harmony Ltd
82 High Street Redhill
Surrey RH1 1SG
Telephone: Redhill 68821
Speedy Mail Order Service to your door

BARCLAYCARD
ACCESS

HOHNER CLAVINET DG IN STOCK NOW £486.00

HOHNER PIANET T, NEW MOD. TOUCH SENS	£348.00
ROLAND J160 COMBO — JAZZ CHORUS	£415.00
ROLAND J120 COMBO — JAZZ CHORUS	£400.00
WEM AUDIO MASTER Mki MIXER S/HAND	£185
FENDER STRAT — NATURAL — MAPLE NECK	£230.00
FENDER TELECASTER, BLACK — MAPLE NECK	£215.00
RICKENBACKER 12 STRING W/RICK-O-SOUND	£300.00
TAMA 7 DRUM — METALLIC BLACK — ROYAL STAR	£440.00

THIS WEEK'S SECONDHAND GOODIES

S/H H/H VS BASS AMP, AS NEW	£118
S/H H/H 2 × 15 BASS CAB, PORTED	£165
S/H H/H IC100S AMP — SUSTAIN	£95
S/H H/H IC100 AMP — REV SUS	£105
S/H ORANGE 4 × 12 IMMAC	£100
S/H MARSHALL 4 × 12 IMMAC	£105
S/H H/H 4 × 12 NEW STYLE	£115
S/H H/H 4 × 12 OLD STYLE	£95
S/H TRAYNOR YGC3 90 Combo	£225
S/H CARLSBRO STINGRAY	£200
S/H F.A.L. 15in BINS & HORNS	£205
S/H DAVOLI EXPO BINS, PAIR	£200
S/H S. CITY 10 CH. MIXER	£200
S/H KORG PRESET SYNTH	£400
S/H FENDER MUSTANG, STEREO	£185
S/H GIBSON SG SPECIAL, CHERRY	£195

★ MXR ★ COLORSOUND

BLACK FENDER TELE, M/N	£215
NAT FENDER STRAT, M/NECK	£230
ANTORIA LES PAUL STD	£130
RICKENBACKER G80	£325
YAMAHA SG 2000	£475
GIBSON LES PAUL CUST	£550
CMI STEREO, RICK COPY	£156
FENDER MUSTANG S/H STEREO	£185
DAN ARMSTRONG L/SCALE	£202
COLUMBUS JAZZ BASS COPY	£78
ANTORIA JAZZ BASS COPY	£137
CMI LES PAUL ST	£120

OVER 80 DIFFERENT MODELS, NAME & COPIES IN STOCK
MXR EFFECTS IN STOCK

NEW YAMAHA SG 2000 W/CASE + INTRO. OFFER £475.00
NEW GUILD 25 ACC £245.00

S/H FENDER BASSMAN 50	£95
TRAYNOR YSC 7A DOME COLS	£224
TRAYNOR YVM4 PA	£185
TRAYNOR YVM 6PA Mixer amp	£220
ALTEC 12in BINS EX RENTAL	£300
ALTEC KIT 3 HORNS EX RENTAL	£275
WING 15in BINS EX RENTAL	£180
WING R.C.F. HORNS EX RENTAL	£180
WING 1 × 15 × 2 HORNS	£290
ORANGE GRAPHIC 120	£150
H/H VS BASS AMP	£134
H/H VS MUSICIAN	£142
H/H MA 100	£172
H/H S130 SLAVES	£102

H/H EFFECTS IN STOCK

ROLAND H/H

TAMA ROYAL STAR 5	£500
S/H OLYMPIC 4 DRUM	£120
PREMIER D717-24in	
TAMA 5 DRUM 22 COMP	£285
TAMA IMP STAR, PLAIN	£475
SONOR ACRYLIC "LOUD"	£575
S/H MAXWIN, BLUE, 5 DRUMS	£225
S/H MAXWIN S/SPKL 705	£200
S/H PEARL DOUBLE BUGLE	£245
PREMIER TAMA SONOR	
S/H DAVOLI SYNTH	£150
KORG SYNTHE BASS	£285
HOHNER K2 PIANOS	£250
HOHNER K4 STRINGS	£485

COLORSOUND IN STOCK

Amps Drums Guitars
Music Repairs Keyboards

ALL THE ABOVE GEAR IS AVAILABLE ON OUR LOW COST HIRE

soundwave

(0277) 226336 or 211040

LOONY DUTCH AUCTION AD No 2

All items that appear in this list will be reduced by a crazy £1 per working day until they are sold . . . phone for current price on any item. Prices quoted (including V.A.T.) correct on Friday after publication. Watch this space for further developments.

COMBOS

WEM 30w Dom	£90.00
Yam G115	£299.00
FENDER Twin Rev	£314.00

GUITARS

FENDER Strat	£245.00
FENDER Tele	£195.00
ANTORIA 345	£73.00
ANTORIA LP blonde	£102.00
ANTORIA LP Junior	£118.00
ANTORIA LP Goldtop	£78.00
ANTORIA LP s/burst	£101.00
ANTORIA Strat	£71.00
ANTORIA Cust Tele	£75.99
YAM SG85	£180.00
ANTORIA Prec Bass	£72.99
ANTORIA Jazz Bass	79.99
YAM SB55 Bass	£138.99
TAMA Acou	£128.72
SIGMA Acou	£32.17

KEYBOARDS

FARFISA Compact SH	£85.00
ROLAND 101 string synth	£395.00
ROLAND SH3A synth	£465.00

AMPS AND CABS

HI-WATT 100 SH	£95.92
ORANGE 4×12	£128.28
H/H IC100S SH	£105.00
WEM ER 40amp SH	£55.00
WEM 2×12 SH	£45.00

DRUMS

PREMIER SH4 piece	£175.00
SLEISHMAN Twin pedal	£35.00

H/H — Peavey — MM — Premier franchised

soundwave
60 HIGH STREET
BRENTWOOD, ESSEX

Hours: Mon — Sat 09.00 — 17.30. Closed Thurs
LATE NIGHT VIEWING BY APPOINTMENT

CHRIS ECCLESHALL GUITARS

MAKER OF GUITARS, MANDOLINS and DULCIMERS
17C STATION PARADE, EALING COMMON, LONDON W5
Telephone 01-992 4741

Vega. Guitars made in the Martin mould.

In the medium price range, the new Vega range of guitars are the nearest you'll ever get to a custom-built Martin.

Every Vega model has been specially designed and produced to C.F. Martin specifications and made in the classic Dreadnought size to give you that authentic Martin sound and feel.

Here, we show you the V-646S.

The back, sides and the neck are solid maple. The fingerboard and bridge are of rich East Indian rosewood. The top is solid German spruce.

And in typical Martin style, every inlay on the V-646S is mother-of-pearl.

At around £335 it's probably the closest you'll get to a custom made Martin.

The Vega range, six guitars all with Dreadnought bodies and including a twelve string model, start at £160, and come complete with Martin M150 strings. And for every model, a beautifully plush case is available.

Boosey & Hawkes

Boosey & Hawkes (Musical Instruments) Ltd.
Deansbrook Road, Edgware, Middlesex, HA8 9BB. Telephone: 01-952 7711.

All prices quoted include VAT and are correct at time of going to press.

Vega made in the Martin mould

ROCK LEAD GUITAR TUITION

Your own teacher in your own home. BRAND NEW correspondence course recorded on CASSETTES specially created for ROCK and ROLL and HEAVY LEAD styles. My unique course will save you years of struggling on your own. All the MODERN SOLOS and LEAD RUNS are played for you on tape to hear and practice with. This is actually better than going for private lessons as it enables you to have the lessons over and over as many times as you wish. You may also write to me at any time during the course for free advice. No music reading involved. A satisfield pupil writes: Dear Mr Wilcock, your ROCK LEAD GUITAR COURSE is just fantastic! I am now able to play quite well and a friend and I have started a group. G. Mitchell, Cheshire.

Please send me by return post
Beginners Section One £4.95
Intermediate Section Two £4.95
Advanced Section Three £4.95
Advanced Section Four £4.95
Or COMPLETE £15.80. SAVE £4.00
I enclose Postal Order/Cheque/£

NAME.....

ADDRESS.....

Post Now to: Jack Wilcock Teaching Tapes, 46 Stanley Road, Mansfield, Notts NG18 5AA. Callers welcome Mon-Sat.

RAYMOND MAN

for Chinese Musical Instruments, Gongs, Cymbals and Bamboo Flutes
6 EARLHAM STREET,
London W.C.2. 01-240 1776

THE ORGAN LOFT

AMPLIFICATION
DRUMS
GUITARS
IF ITS A BARGAIN YOU WANT, CALL AND SEE US.
GEAR LOFT, 18a MARKET ST., HUDDERSFIELD 25355

IF MUSIC BE THE FOOD OF LOVE EAT AT THE ORGAN LOFT. THE CHEAPEST FOOD ANYWHERE

● *10cc from page 41*

to read into it — the story of a life really," if that helps you understand it). At the beginning of the song two projectors, perched one on either side atop the PA, projected two film clips simultaneously onto the sheet — the divers and lady from the front of "Deceptive Bends", only she's not wearing anything this time and looks as if she's about to have an orgasm (or at the very least a Cadburys Flake). She opens the divers' helmet and visors, and the helmets disappear to reveal — guess who? Stewart looks knowing, Gouldman looks defensive. That's it. It's all over very quickly.

The song is great too, happily redressing the balance from their trend to slick but trivial superpop.

The other highlight was the closer, that emotional depth-charge "I'm Not In Love". The stage is bathed in a gorgeous deep blue, except for Stewart in pink. With the help of taped voices, they did it perfectly — and at least one person had tears in his eyes.

That's the first time that's ever happened to me at a concert, and I'm not about to knock any band who can do that.

Once past the psychological barrier, this is a very enjoyable concert. But the choice of material, which reduces Lol and Kevin's role in 10cc to a mere two joint compositions, simply emphasises the split. With Godley and Creme's writing has gone a whole dimension that is just not replaceable by sheer weight of numbers.

Whether Stewart and Gouldman can carry the burden is still open to question. They don't at the moment, but they were good enough to suggest that they will in future.

Ian Cranna

Tony Joe White

Ronnie Scott's

IT'S MIDNIGHT, and I'm still dazed from a bolt out of the blue which hit me some time around 1.15 this afternoon. Completely unexpectedly, Tony Joe White laid on one of those spontaneously ace gigs that stick in the memory for years.

It wasn't even a regular gig. It was a press reception, thrown by Pye to celebrate their signing of TJW (via 20th Century Records) and to promote his first 20th Century album, "Eyes", and single, "Hold On To Your Hiney". Unlike most such affairs, which are traditionally long on booze but short on music, for this one we were treated to a set by the artist in question. And what a mutha he turned out to be.

I had no idea he was so good. Rated most of his records highly since "Soul Francisco" and "Polk Salad Annie" back in '69 but never actually got to see him perform before and had heard through the grapevine that he wasn't too hot on stage. Bah. I should know by now not to heed gossip.

TONY JOE WHITE: Like all good parties . . .

Sitting alone, with just harmonica and electric guitar fed through wah-wah and a small amp as props, he stripped blues, soul and rock down to their basic uncorrupted elements and then fused them back together in a distinctly personal expression of those roots without losing a dram of spirit from any one.

Bereft of further accompaniment, his voice came across far stronger and with much more character than it might otherwise have done, and his great guitar work was heard to full advantage.

He doesn't abuse the wah-wah, using it more as punctuation than an alphabet, if you see what I mean, mainly playing clean melody lines, raunchy rhythm and powerful, biting blues licks, all interwoven in a single thread of different textures.

He played a full set of eleven numbers (including two genuinely demanded encores), introducing several fine songs from his new album — ballads "Rainy Day Lover" and "That Loving Feeling", bodacious boogies "Swamp Boogie" and "Texas Woman", and the funky-butt single, "Hiney". From earlier days he also gave us "Polk Salad Annie", "It Must Be Love", "Rainy Night In Georgia" and "I Got A Thing About You Baby", plus a song he'd just written, "Woman".

By the time he climaxed with "Even Trolls Love Rock-'n'Roll" I was totally wiped out, and left with the burning thought that he is exactly what Elvis should be like in 1977. It gets up my nose that that overweight bag of neuroses is still coining it when an artist of Tony Joe's calibre is virtually being ignored.

If all receptions were as knockout as this one, ligging would be as much fun as you probably think it is. Somebody somewhere ought to smartly ensure that you all get a chance to enjoy the man in similar circumstances.

Cliff White

Television Blondie

HAMMERSMITH ODEON

BLONDIE'S DEBBIE HARRY frantically shimmies and shakes across the stage limelight, furiously rattling a pair of shiny maracas, and I sigh sadly, wishing they were mine.

You look good in black — fashion notes are an off the creamy shoulder mini-dress, night nurse tights, and stiletto leather ankle boots from which project the silk-clad sparrow legs of the type of non-stop dancing Noo Yawk City bud that Tom Wolfe eulogised in the *Peppermint Lounge Revisited* section of his *Kandy-Kolored Tangerine-Flake Streamline Baby*.

The World's Greatest Mouth cries "SURF'S UP!" at the start of Blondie's celebration of summer, "In The Sun", a number that's the equal of the type of Golden Old'un that Brian Wilson used to knock out on a lazy afternoon with his piano parked in the sand box.

That song's typical — a joyous, updated synthesis of Beach Boys, Spector, Orlons, Daytonas, early Motown, the very *creme de la creme* of the most timeless *American Graffiti* pop-pulp that ever poured out of a cruising car's radio.

It's exhilarating Amerikana and, even though the furthest West I've ever been is Ealing Broadway, I could almost taste the back-seat drive-in love and the ketchup-soaked cheeseburgers sizzling on an open grill . . .

Debbie looks like a peroxided sixteen-year-old ponytailed cheerleader who got a job turning tricks on Times Square during the vacation. The angelic countenance, absorbed in her speeding-sideways dancesteps, turns vicious as her painted nails claw the air for the Patti Smith-inspired "Rip Her To Shreds".

Her Mop Top Muppet band ploughed through "Get Off My Cloud" on Saturday and "Louie Louie" the next night for the intro to the opening track on their Private Stock album, "X-Offender", a child-like paean to a perverted cop who's into rubber boots, if you see what I mean. It's the tragic story of a jailed man and the girl who waits for him.

The notion that the band should stick to small clubs and avoid the larger halls is smashed as the descendant of every enigma from Monroe to Piaf to Ronnie Spector gets bathed in blue lucid spotlight for "Look Good In Blue" done soft and sultry, *West Side Story* derivative finger-snapping choreography with Debbie torching it into the footlights with Doomed Lover *angst*.

"For Iggy!" Debbie cries and they rip through their tribute to The Pop, "Detroit".

"In The Flesh" was only performed on the Sunday, which was bad strategy as they should do it *every* night. Not a dry eye in the house as Debbie purrs, murmurs and sighs.

It's Blondie's newest single and it would mean a lot to me if you all go out and buy it.

I bite my toenails in anguish as "Man Overboard" is followed by "Rifle Range", with Debbie getting gunned down and dying the Bogart, flat on her back and twitching with the throes of Sudden Death.

But when she bounces back for "I Didn't Have The Nerve To Say No (Dear)", a sort of porno "God Only Knows", I know that everything's gonna be alright. The band leave the stage (sulky bastards, her musicians; not the type of boys Debbie should mix with *at all)* then get brought back for two numbers that display real fire — killer versions of "Heatwave" by Martha Reeves and The Vandellas and The Daytonas' "Little GTO".

THE DIFFERENCE between Blondie and Television was the difference between hanging around an amusement arcade and going to church.

Honest, I think that the "Marquee Moon" album is great. But the two weekend gigs that Tom Verlaine's Television played at Hammersmith Odeon were like sitting at the Maharishi's feet or gazing respectfully at the Crown Jewels — or watching Pink Floyd if they had any good songs.

"Prove it, Tommy boy!" an irreverent prole bawled, and I assumed he was talking about the album track of the same name. But when the song had come and gone and he continued shouting, "Prove it, Tommy boy!" I realised he was challenging Verlaine to live to the hyperbole of his build-up.

On the album Verlaine's frighteningly intense music carries some warmth, passion and *SOUL*. There was a paucity of all those qualities during these two gigs. It was cold, heartless and joyless, and they played with the technical perfection of a sophisticated computer. When they started with the first tracks on the album, "See No Evil" and "Venus", I thought they were gonna run straight through the album because they didn't have the energy to change the track listing around.

When a man as talented as Verlaine can write something like "Venus", perhaps the finest love song since Dylan's "Love Minus Zero", there's just no excuse for playing with as much sexuality, love or affection as a necrophiliac.

Between numbers Verlaine savours the role of distant, cool patronising Star. Unsmiling, unmoving throughout, he introduces each song in a short slur of words, all indistinguishable except for the title.

Meanwhile everybody's sitting round watching Television. It made me think that Television/Blondie tour and the Ramones/Talking Heads tour should swap support acts for everyone's benefit.

While not in the same league as songs on the album like "Friction" or "Prove It" the old Ork single "Little Johnny Jewel" got the best reception simply because it's certainly the most esoteric number the band do.

"Marquee Moon" alone comes across as visually impressive as it is on vinyl, with guitarist Richard Lloyd and Verlaine cutting jagged, incisive structures through the air as TV's transparent axe reflected beams of coloured light that looked like the music FELT.

On that occasion the music touched me *inside*. The rest of the time it was how I imagine a Grateful Dead concert to be.

"Knockin' On Heaven's Door" is dire, and it's not until the encore of "Satisfaction" that the audience stand up from their chairs and Idiot Dance.

"WALLY!" somebody has the amusing and appropriate audacity to bellow and then the bouncers start playing Gestapo Warriors and it ain't funny.

As the fishbloods leave the stage I reflect that Television may have ten times the talent of Blondie, but they ain't half as much fun. I think I'm in love.

Tony Parsons

RON'S MUSIC
39 PIONEER MARKET
ILFORD LANE
ILFORD, ESSEX
TEL: 01-478 2292

GUITARS
Special this week

Fender Telecaster Bass Sunburst rrp £311 **Our price £225**
Antoria Les Paul 59er. Ivory..... **£192**
Ibinez Artist 2619..... **£273**
Epiphone Acoustics New Sunburst Texan..... **£89.99**
Epiphone 2nd Hand El'Dorado..... **£85**
Shop-soiled Shergold Masqurador **£120**
Many more Ibinez, Fender, Antoria, etc. Electrics in stock

DISCOUNTS ON MARSHALL GEAR THIS WEEK:
MORE THAN 15% OFF!
100 Watt 8-Channel Mixer/Amp rrp £244 **Our price £199**
100 Watt Super Bins rrp £172 **Our price £149**
30 Watt Combo .. rrp £155 **Our price £125**
100 Watt Combo rrp £263 **Our price £220**
100 Watt Valve Amp Top rrp £198 **Our price £165**
4 × 12 Cabs..... rrp £156 **Our price £129**
2 × 12 Cabs..... rrp £140 **Our price £119**

Yamaha, Custom and other famous makes always in stock

EFFECTS
M × R Envelope Filter... rrp £64 **Our price £55**
M × R Phase 90..... rrp £95 **Our price £80**
M × R Phase 45..... rrp £54.99 **Our price £45**
M × R Distortion + ... rrp £48 **Our price £40**

Access and Barclaycard accepted. HP terms available. All prices include VAT.
For Stock Fax and Info Call
01-478 2292

MUSICAL INSTRUMENTS from INDIA
SITARS · TABLAS · SHENAIS
HARMONIUMS · FLUTES
records of ethnic music
the finest
exotic incense & perfumes
Call or write
for free illustrated catalogue
QALANDAR MUSIC
53 West Ham Lane,
London E15 4PH
Tel. 01-534 6539-7543

INSTRUMENTS WANTED
9p per word

PURCHASED FOR CASH Good Guitars, Amplifiers, Hammond Organs. Top Prices. — 01-836 7811.

INSTRUMENTS FOR SALE
9p per word

BURNS, 6 STRING bass, 3 pick-up, Tremelo, split sound, £120 o.n.o. — Redhill 67774 (mornings).
HOHNER ELECTRIC PIANO. Recently reviewed in B.1. As new, 9 months guarantee. Only £275 with case (group splitting). Cash offers persuasive. Brentwood (0277) 211519 (Evenings).
MARTIN D.35 Acoustic, mint condition, beautiful tone, £500 — 727-7571.
MARTIN D35, nice, £300 — Dave Gerrards Cross 85556 ext 26 after 6.30.
MARTIN D.35 with Martin case, 2 years old, as new, excellent tone, £450 ono — 352 9093.
MUSTANG BASS, old, offers — 01-997 8025.

MUSIC POWER
(FORMERLY CASS MUSIC)
All equipment bought for cash.
All repairs 48-hour service.
All spares, Fender, Gibson, Copies, etc.
FULL RANGE OF NEW MARSHALL GEAR IN STOCK AT DISCOUNT PRICES.
Sell your gear on sale or return and get the price you want. HP 10% deposit. Generous P/Ex.
Any new instruments, amps and speakers obtained at discounts.
Full stock of new and used bargains.
CASH WAITING FOR SECOND HAND GEAR
38 Monarch Parade, London Road, Mitcham, Surrey.
Tel. 01-640 1870 (day), 01-648 0044 (night)

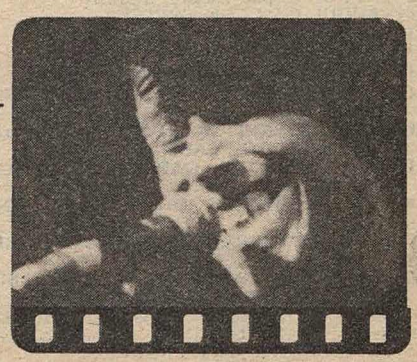
THE KING OF ELFLAND'S DAUGHTER
TOO MUCH MAGIC

17 →

Is he, or is he not, a phoney?
— Melody Maker

18 →

"I don't think anybody ever made it with a girl because they had a Tom Waits album on their shelves. I've got all three, and it never helped me."


19 →

NATIONWIDE GIG

THURSDAY

ABERDEEN Capitol Theatre: JAKE THACKRAY
AYLESBURY Britannia: WHEELZ
BATH Technical College: SLACK ALICE
BIRMINGHAM Barbarella's: THE STRANGLERS
BIRMINGHAM Digbeth Civic Hall: FIVE HAND REEL/DICK GAUGHAN/IAN CAMPBELL/JOHN GOLDING/THERAPY/DAVE CARTWRIGHT
BIRMINGHAM Golden Eagle: SHOOP SHOOP
BIRMINGHAM Moseley Fighting Cocks: THE FIRST BAND
BIRMINGHAM Railway Hotel: MAGNUM
BIRMINGHAM Town Hall: EDDIE & THE HOT RODS/RADIO STARS
BIRMINGHAM Westhill College: MUSCLES
BLACKBURN Lodestar: AFTER THE FIRE
BRADFORD Alhambra Theatre: THE REAL THING
BRISTOL Granary: JACOB MARLEY BAND
BRISTOL Naval Volunteer: SPIDER
BUCKLEY Tivoli Ballroom: F.B.I.
CANTERBURY Art College: GIZMO
CANTERBURY Kent University: THE DAMNED/THE ADVERTS
CROYDON Fairfield Hall: SPINNERS
DERBY Tiffany's: STRIFE
EDINBURGH West End Club: STREET NOISE
EXETER St George's Hall: HENRY COW
EXETER Zhivago's: GRAI REFORMATION
GLASGOW Kelvin Hall: BARBARA DICKSON/ANDY DESMOND
HERTFORD College of Agriculture: BUSTER CRABBE
HIGH WYCOMBE Nags Head: THE ZOOTS/BREWERS DROOP
IPSWICH The Manor: DELROY WILSON
LIVERPOOL Empire Theatre: QUEEN
LONDON BARNES Red Lion: FRED RICKSHAW'S HOT GOOLIES
LONDON CAMDEN Brecknock: DEAD FINGERS TALK
LONDON CAMDEN Dingwalls: LEW LEWIS BAND
LONDON COVENT GARDEN Rock Garden: METROPOLIS/SMILER
LONDON FULHAM Greyhound: CRAZY CAVAN 'N' THE RHYTHM ROCKERS
LONDON HAMMERSMITH Red Cow: TOOTING FROOTIES
LONDON HARROW ROAD Windsor Castle: AMAZORBLADES
LONDON HOLLOWAY Lord Nelson: MENACE
LONDON ISLEWORTH Borough Road College: JIMMY JAMES
LONDON ISLINGTON Hope & Anchor: PETE BROWN'S BACK TO THE FRONT
LONDON Marquee Club: DOCTORS OF MADNESS
LONDON OLD BROMPTON ROAD Troubador: DAVE EVANS & SAMMY MITCHELL
LONDON PUTNEY Half Moon: DOWNLINERS SECT
LONDON Rainbow Theatre: BOB MARLEY & THE WAILERS
LONDON STOKE NEWINGTON Rochester Castle: THE ONLY ONES
LONDON STRATFORD Cart & Horses: JERRY THE FERRET
LONDON TOOTING The Castle: PAINTED LADY
MANCHESTER Chorlton Oaks Hotel: SKREWDRIVER
MANCHESTER Free Trade Hall: RUSH
MARGATE Wheatsheaf Inn: MARTIN SIMPSON
MONMOUTH White Swan Hotel: NIGHT BIRD
NEWCASTLE City Hall: 10 c.c.
NOTTINGHAM Imperial Hotel: PELICAN
NOTTINGHAM Palais: THE CLASH
PENZANCE The Garden: THE RAMONES/TALKING HEADS
PLYMOUTH Woods Centre: FIVE HAND REEL
POYNTON Folk Centre: SPREDTHICK
READING Target Club: GRIND
REDDITCH Palace Theatre: REDBRASS
SOUTHAMPTON Crown Hotel: UNCLE PO
SOUTHAMPTON Guildhall: DORY PREVIN
STOCKTON Incognito: OZO
SUTTON COLDFIELD The Dog: STAGE FRIGHT
SWANSEA Circles Club: FLYING ACES
WESTON-SUPER-MARE Webbington Country Club: HERB REED & THE PLATTERS
WORTHING Balmoral Castle: BEAVER HATEMAN

FRIDAY

BATH Globe Inn: J.A.L.N. BAND
BIRMINGHAM Barbarella's: MR BIG
BIRMINGHAM Aston University: BERT JANSCH
BIRMINGHAM Odeon: RUSH
BIRMINGHAM Old Crown: BILL SHUTE & LISA NULL
BIRMINGHAM Railway Hotel: SPITFIRE
BIRMINGHAM Town Hall: HAWKWIND
BOSTON Fold Hill Farm: JIMMY JAMES
BOURNEMOUTH The Village: HERB REED & HIS PLATTERS
BRIDGWATER Manor Hotel: THE ONLY ONES
BIRDGWATER Town Hall: SHAKIN' STEVENS & THE SUNSETS
BRIGHTON Alhambra: DARK EARTH
BRIGHTON Buccaneer: CRAZY CAVAN 'N' THE RHYTHM ROCKERS
BRISTOL Naval Volunteer: QUANTUM
BRISTOL Patchway College: UNCLE PO
BROADSTAIRS Grand Ballroom: SMILER
BROMLEY White Hart: STAGEFRIGHT
CAMBRIDGE Corn Exchange: THE STRANGLERS
CARDIFF Temple of Peace: HENRY COW
CARSHALTON Park (open-air): GRIND
CHELMSFORD Chancellor Hall: THE REAL THING
CHICHESTER Bishop Otter College: THE DARTS/U-BOAT
CROYDON Fairfield Hall: RALPH McTELL/MAGNA CARTA
DARLINGTON Incognito: OZO
DAVENTRY Community Centre: SOUL DIRECTION
DORCHESTER Clay Pigeon: ROCK ISLAND LINE
DUNDEE College of Technology: THE REZILLOS
EDINBURGH Carlops: STREET NOISE
FARNINGHAM Pied Bull: PETE QUIN
GLASGOW Dolphin Arts Centre: SKEELS
GUILDFORD Civic Hall: U.F.O.
HIGH WYCOMBE College: SLACK ALICE
INVERNESS Eden Court Theatre: JAKE THACKRAY
KIDDERMINSTER Stone Manor: STAGE FRIGHT
KNARESBOROUGH Folk Club: BILL CADDICK
LEEDS Polytechnic: HEARTBREAKERS
LIVERPOOL Empire Theatre: QUEEN
LIVERPOOL Eric's Club: CHELSEA
LIVERPOOL Polytechnic: CADO BELLE
LONDON CAMDEN Brecknock: TROUPER
LONDON CAMDEN Dingwalls: ROKOTTO
LONDON CAMDEN Music Machine: MOON/PEKOE ORANGE
LONDON COVENT GARDEN Rock Garden: KENNY/JOHN DOE BAND
LONDON COVENT GARDEN Roxy Club: BETHNAL
LONDON DOWNHAM Saxon Tavern: JENNY HAAN'S LION
LONDON HAMMERSMITH Red Cow: PRAIRIE OYSTER
LONDON HAMMERSMITH Town Hall: ALBION DANCE BAND/STEVE ASHLEY
LONDON Imperial College: BEES MAKE HONEY
LONDON ISLINGTON Hope & Anchor: JOHN OTWAY & WILD WILLY BARRETT
LONDON KENSINGTON The Nashville: LEW LEWIS BAND
LONDON KENSINGTON Royal College of Art: WAYNE COUNTY & THE ELECTRIC CHAIRS
LONDON KINGSWAY Sound Circus: "TRIBUTE TO ELVIS" with ROCKIN' RUPERT
LONDON Marquee Club: BOOM TOWN RATS
LONDON PUTNEY White Lion: SAMMY MITCHELL BLUES BAND
LONDON Rainbow Theatre: BOB MARLEY & THE WAILERS
LONDON REGENT'S PARK Bedford College: BUSTER CRABBE
LONDON S.E.1 Southbank Polytechnic: GEORGE MELLY & THE FEETWARMERS
LONDON SOUTHGATE Royalty Ballroom: JET HARRIS & THE DIAMONDS
LONDON STOKE NEWINGTON Rochester Castle: REMUS DOWN BOULEVARD
LONDON WALTHAM FOREST North-East Polytechnic: THE STUKAS
MAESTEG Four Sevens Club: RIOT
MANCHESTER Ardwick Apollo: EDDIE & THE HOT RODS/RADIO STARS
MANCHESTER Electric Circus: HUNGRY HORSE
MARCH Grenadier Club: STREET LEVEL
MARGATE Winter Gardens: PASADENA ROOF ORCHESTRA
MIDDLESBROUGH Rock Garden: TRAIN
MORECAMBE Winter Gardens: JIMMY HELMS
NEWCASTLE Mayfair Ballroom: IAN HUNTER'S OVERNIGHT ANGELS/VIBRATORS
READING Caribbean Club: DELROY WILSON
RETFORD Porterhouse: MUSCLES
ROCHESTER Medway College of Art: MOJOS
SCARBOROUGH The Corner: FOGGY
SCARBOROUGH Penthouse: GRYPHON
SHEFFIELD City Hall: 10 c.c./DAVID McWILLIAMS
STOKE Victoria Theatre: HIGH LEVEL RANTERS
TAMWORTH Arts Centre: REDBRASS
ULVERSTON Penny Farthing: AFTER THE FIRE
WAKEFIELD Unity Hall: SNEAKERS
WELLINGTON Town House: LITTLE ACRE
WOLVERHAMPTON Lafayette: HERON

SATURDAY

ACCRINGTON Lakeland Lounge: VICTOR BROX BLUES TRAIN
ASHINGTON Central Club: TRAIN
BARNSTAPLE Tempo Club: SHAKIN' STEVENS & THE SUNSETS
BASILDON Double Six: ZETH
BEDFORD The Castaways: SOUL DIRECTION
BIRMINGHAM Barbarella's: MEAL TICKET
BIRMINGHAM International Club: OZO
BIRMINGHAM Jubilee Arts Centre: FIVE HAND REEL
BIRMINGHAM King's Heath Hare & Hounds: ALAN WHITE
BOLTON Institute of Technology: STRETCH
BOLTON Nevada Ballroom: JIMMY HELMS
BOURNEMOUTH The Village: NO DICE
BRIGHTON Polytechnic: WAYNE COUNTY & THE ELECTRIC CHAIRS
BRIGHTON The Volt: AMAZORBLADES
BRISTOL Exhibition Centre: GEORGE MELLY & THE FEETWARMERS
BRISTOL Granary: ALKATRAZ
BRISTOL Naval Volunteer: ROUGH JUSTICE
BROMSGROVE Eve's Night Spot: STAGE FRIGHT
BURNLEY Martholme Grange Club: HERB REED & THE PLATTERS
CANTERBURY Odeon: RAMONES/TALKING HEADS
CARMARTHEN Three Salmons: PETE QUIN
CLEETHORPES Folk Festival: SILLY WIZARD
COVENTRY City Centre Club: BETHNAL
CREWE Alsager College: SLACK ALICE
CROMER West Runton Pavilion: KENNY/KITE
DONCASTER Gaumont Theatre: IAN HUNTER'S OVERNIGHT ANGELS/VIBRATORS
DUBLIN National Stadium: ERIC CLAPTON/RONNIE LANE'S SLIM CHANCE
EASTBOURNE Congress Theatre: RALPH McTELL
EBBW VALE Leisure Centre: F.B.I.
EGREMONT Tow Bar Inn: AFTER THE FIRE
EXETER Zhivago's: GRAI REFORMATION
FARNBOROUGH Recreation Centre: CARAVAN-/COUNT BISHOPS
GLASGOW Apollo Centre: EDDIE & THE HOT RODS/RADIO STARS
GLASGOW Saints and Sinners: JOE'S DINER
GLASGOW Strathclyde University: CADO BELLE
GLOUCESTER Matson R.F.C.: CREPES 'N' DRAPES
GLOUCESTER Roundabout: BOUNCER
HARLOW Town Park: GLITTER BAND
HASTINGS Pier Pavilion: CRAZY CAVAN 'N' THE RHYTHM ROCKERS/MATCHBOX/CADILLAC/C.S.A./WOODY & THE SPLINTERS
HIGH WYCOMBE Nags Head: THE JAM
HOCKWOLD The Hall: BOY BASTIN
ILKLEY King's Hall: MOUNTAIN ASH FOLK BAND/MARTIN CARTER & GRAHAM JONES
ILKLEY Lister Arms: STEREO GRAFFITI
IPSWICH Corn Exchange: THE REAL THING
KINGSTON Polytechnic: BURLESQUE
LEEDS Fforde Green Hotel: GRIND
LEEDS International Club: DESMOND DEKKER
LEICESTER Phoenix Theatre: REDBRASS
LONDON CAMDEN Brecknock: SLOWBONE
LONDON CAMDEN Dingwalls: MUNGO JERRY/IMPERIAL STORM BAND
LONDON CAMDEN Music Machine: VIOLA WILLS
LONDON COVENT GARDEN Rock Garden: DIVERSIONS
LONDON COVENT GARDEN Roxy Club: 999
LONDON EAST HAM Kensington Centre: ZAINE GRIFF
LONDON HAMMERSMITH Odeon: RUSH
LONDON ISLEWORTH Middleton Arms: OLD GREY BEAR
LONDON ISLINGTON Hope & Anchor: THE PIRATES
LONDON KENSINGTON The Nashville: MOON
LONDON LEWISHAM Concert Hall: PASADENA ROOF ORCHESTRA
LONDON Marquee Club: CHELSEA
LONDON New Victoria Theatre: BARBARA DICKSON/ANDY DESMOND
LONDON PECKHAM Bouncing Ball: ROKOTTO
LONDON Rainbow Theatre: BOB MARLEY & THE WAILERS
LONDON SOUTHGATE Royalty Ballroom: J.A.L.N. BAND
LONDON W.1 Speakeasy: THE MOVIES
LUTON Recreation Centre: DELROY WILSON
MAESTEG Four Seasons Club: RIOT
MANCHESTER Electric Circus: DRAGONS
MANCHESTER Midland Hotel: FLYING SAUCERS
MARCH Grenadier: THE STU KAS
NEWCASTLE Ethel Williams Hall: FLYING ACES
NORWICH East Anglia University: BERT JANSCH
OXFORD Polytechnic: FAIRPORT CONVENTION
PORTSMOUTH Polytechnic: LAMPLIGHT
RETFORD Porterhouse: HEAVY METAL KIDS
SALTBURN Philmore Disco: BILLY OCEAN
SCARBOROUGH The Corner: FOGGY
SOUTHEND Kursaal: U.F.O.
WIGAN Casino: THE STRANGLERS

UP THE JOOBLEY!

IT'S SILVER JUBILEE WEEKEND, but there's very little to show for it in terms of big rock events, particularly in London. The much-heralded official Jubilee concerts have fizzled out, and so has a big outdoor show planned for Charnock Richard.

All London can offer remotely connected with the Jubilee is a brace of gigs by The Ramones and Talking Heads at the Roundhouse (Sunday and Monday), which have been dubbed tongue-in-cheek fashion "Up The Joobley". There's also Gilbert O'Sullivan at Drury Lane (Sunday), Ralph McTell at the Festival Hall (Monday) and Queen at Earls Court (Monday and Tuesday), though none of them is a special event in that they are all part of tours.

On the credit side, several big tours open this week. Six of them are featured below — and in addition, Hawkwind, U.F.O. and The Real Thing are also going out on the road. And there's a big one-off in Hastings on Saturday, When Crazy Cavan tops a day-long rock festival.

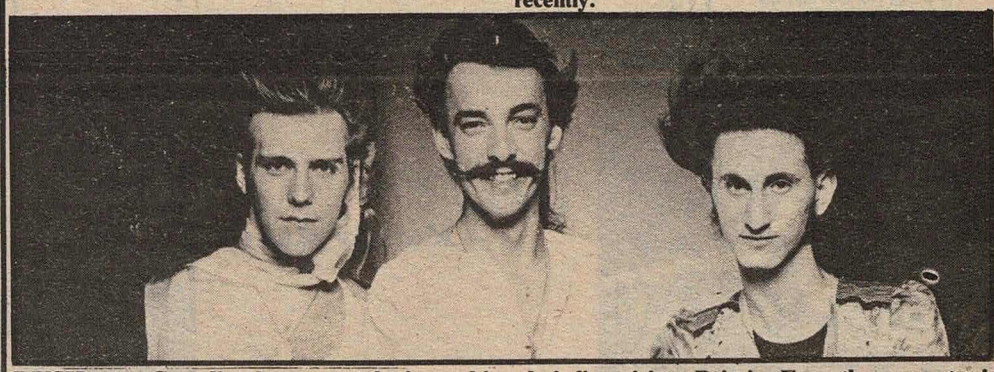
IAN HUNTER takes his new band, the Overnight Angels, on their debut concert tour starting this weekend at Birmingham (Friday), Preston (Monday), Bradford (Tuesday) and Stoke (Wednesday). There's a strong support act in the shape of the Vibrators.

EDDIE & THE HOT RODS start a short tour at Birmingham (Thursday), Manchester (Friday), Glasgow (Saturday), Newcastle (Sunday) and Bristol (Wednesday). Pictured above is the band's Barrie Masters. Supporting on all gigs are Radio Stars.

HEAVY METAL KIDS are back in action again, after a ten-month lay-off. Prodigal son Gary Holton (above) has now re-joined the band, and they resume live work with their opening tour dates at Retford (Saturday), Glasgow (Monday) and Newcastle (Tuesday).

CARAVAN are on the concert trail, introducing new member Dek Messecar to British audiences. They open at Farnborough (Saturday), Sheffield (Sunday) and Cromer (Monday). And it's worth noting that the Count Bishops are the support act.

THE JAM begin the massive 35-date itinerary at Birmingham (Tuesday) and London Twickenham (Wednesday), highlighted later in June by three special Jubilee shows. Our picture of bassist Bruce Foxton was taken at London Nashville Rooms recently.



RUSH are a Canadian heavy metal trio, making their first visit to Britain. Even the promoter is surprised at the interest that's been generated in them. Catch the band at Manchester (Thursday), Birmingham (Friday) and London Hammersmith (Saturday).

GUIDE

SUNDAY

ACCRINGTON Lakeland Lounge: SON OF A BITCH
BARROW Maxim's Disco: THE VIBRATORS
BASILDON Double Six: ZETH
BIRMINGHAM Barrel Organ (lunchtime): MENSCH
BIRMINGHAM Digbeth Civic Hall: IAN CAMPBELL GROUP / ARCHIE FISHER / ALEX ATTERSON / BRIAN CLARK / HARVEY ANDREWS
BIRMINGHAM Railway Hotel: BULLETS
BIRMINGHAM Town Hall: U.F.O.
BRISTOL Exhibition Hall: "SALUTE TO SATCHMO" with ALEX WELSH / GEORGE CHISHOLM / HUMPHREY LYTTELTON
BRISTOL Naval Volunteer: SKIN TIGHT
CANTERBURY Keynes College: 999
CARDIFF Chapter Arts Centre: PETE QUIN
CARLISLE Border Terrier: AFTER THE FIRE
CHESTER Folk Festival: SILLY WIZARD
CROYDON Greyhound: BURLESQUE
DATCHET Churchmead School: ALBION DANCE BAND
DEWSBURY Shoulder of Mutton: BILL SHUTE & LISA NULL
DUNFERMLINE Belleville Hotel: THE REZILLOS
HORNCHURCH Queen's Theatre: PASADENA ROOF ORCHESTRA
IPSWICH Phantom Club: JAMES & BOBBY PURIFY
KENILWORTH Chesford Grange: ACKER BILK BAND
LEICESTER Beaumont Club: CRAZY CAVAN 'N' THE RHYTHM ROCKERS
LIVERPOOL Eric's Club: THE DARTS
LOCHMABEN Balcastle Hotel: JOE'S DINER
LONDON BATTERSEA Nags Head: FINGERS & THUMBS
LONDON CAMDEN Brecknock: SHADY LADY
LONDON CANNING TOWN Bridge House: TRAIN
LONDON CHALK FARM Roundhouse: RAMONES / TALKING HEADS / THE SAINTS
LONDON CLAPHAM Two Brewers: PAINTED LADY
LONDON DRURY LANE Theatre Royal: GILBERT O'SULLIVAN
LONDON FULHAM Golden Lion: SLACK ALICE
LONDON HAMMERSMITH Red Cow: BUSHWACKERS
LONDON ISLINGTON Hope & Anchor: SPITERI
LONDON KENSINGTON The Nashville: PLUMMET AIRLINES
LONDON KINGSWAY Sound Circus: J.A.L.N. BAND / OZO
LONDON LEYTON Lion & Key: FLYING SAUCERS
LONDON Marquee Club: MUNGO JERRY
LONDON OXFORD ST. 100 Club: BRETT MARVIN & THE THUNDERBOLTS / GARENT WATKINS / TEQUILA BROWN BLUES BAND / BREWERS DROOP / BLIMPS / THE ZOOTS
LONDON PADDINGTON Western Counties: RAINSTORM
LONDON PALMERS GREEN Intimate Theatre: TOMMY JENNINGS / DON BYERS / JEANNIE DENVER / JON DEREK
LONDON STOKE NEWINGTON Rochester Castle: STRIPJACK
LONDON THE MALL Institute of Contemporary Arts: QUINTESSENCE II
MANCHESTER Electric Circus: THE STRANGLERS
NEWBRIDGE Club & Institute: THE ONLY ONES
NEWCASTLE City Hall: EDDIE & THE HOT RODS / RADIO STARS
OXFORD New Theatre: REMUS DOWN BOULEVARD
PORTSMOUTH Centre Hotel: FIVE HAND REEL
POYNTON Folk Centre: JEREMY TAYLOR
REDHILL Lakers Hotel: HOT POINTS
SHEFFIELD Top Rank: CARAVAN / COUNT BISHOPS
SKEGNESS Eastgate Leisure Centre: JIMMY JAMES
SLOUGH Fulcrum Theatre: BERT JANSCH
SOUTHEND Queen's Hotel: NIGEL BENJAMIN'S ENGLISH ASSASSIN / BOSCH
YORK Theatre Royal: CLODAGH RODGERS

MONDAY

BEDALE The Barn: BILLY OCEAN
BIRMINGHAM Barrel Organ: SHADES
BIRMINGHAM Digbeth Civic Hall: JEREMY TAYLOR/JOANNA CARLIN/FOGGY
BIRMINGHAM Mr. Moon: GARBO
BIRMINGHAM Railway Hotel: RAINMAKER
BIRMINGHAM Town Hall: TOMMY MUNDON / JON RAVEN / BRIAN CLIFT / DOLLY ALLEN / HARRY HARRISON
BRIDLINGTON Spa Royal Hall: SILK
BRIGHTON Buccaneer: AMAZORBLADES
BRISTOL Bunch of Grapes: PETE QUIN
BRISTOL Granary: THE 'O' BAND
BRISTOL Naval Volunteer: AJ WEBBER
CHIGWELL ROW Camelot Club: SOUNDS COUNTRY
COVENTRY Mr. George's: THE CRUISERS
COVENTRY Tiffany's: THE STRANGLERS
CROMER West Runton Pavilion: CARAVAN / COUNT BISHOPS
DUBLIN National Stadium: ERIC CLAPTON / RONNIE LANE'S SLIM CHANCE
EDINBURGH Tiffany's: CADO BELLE / AFTER THE FIRE
ERDINGTON Queen's Head: QUILL
GLASGOW Apollo Centre: HEAVY METAL KIDS
HASTINGS Pier Pavilion: OZO / TRAIN
ILFORD Cauliflower Hotel: ORIGINAL EAST SIDE STOMPERS
KIRKBY—IN-ASHFIELD Festival Hall: SYD LAWRENCE ORCHESTRA
LEEK The Mermaid: HUNTER
LONDON CAMDEN Brecknock: SCARECROW
LONDON CAMDEN Dingwalls: THE DAMNED / THE ADVERTS
LONDON CAMDEN Music Machine: LEE KOSMIN BAND / TEQUILA
LONDON CHALK FARM Roundhouse: RAMONES / TALKING HEADS / THE SAINTS
LONDON CHINGFORD Queen Elizabeth: BETHNAL
LONDON COVENT GARDEN Rock Garden: ADVERTISING
LONDON Earl's Court Stadium: QUEEN
LONDON ISLINGTON Hope & Anchor: 999
LONDON KENSINGTON The Nashville: BOOM TOWN RATS
LONDON Marquee Club: MEAL TICKET
LONDON Royal Festival Hall: RALPH McTELL / MAGNA CARTA
LONDON STOKE NEWINGTON Rochester Castle: TOOTING FROOTIES
MALVERN Winter Gardens: BURLESQUE
PLYMOUTH Top Rank: NO DICE
PLYMOUTH Woods Leisure Centre: GEORGE HATCHER BAND / CHELSEA
PRESTON Guildhall: HAWKWIND
ROTHERHAM Clifton Hall: SHAKIN' STEVENS & THE SUNSETS
SHEFFIELD Top Rank: CRAZY CAVAN 'N' THE RHYTHM ROCKERS
SKEGNESS Sands Club: THE DRIFTERS
TOLWORTH Toby Jug: FABULOUS POODLES
TONYPANDY Ex-Servicemen's Club: THE ONLY ONES

TUESDAY

BANBURY Winter Gardens: JET HARRIS
BARNSLEY Keresforth Hall: FOGGY
BIRKENHEAD Hamilton Club: BILLY OCEAN
BIRMINGHAM Barbarella's: THE JAM
BIRMINGHAM Digbeth Civic Hall: BILL CADDICK-/BARRY ROBERTS/FRANKIE ARMSTRONG
BIRMINGHAM Jubilee Festival: SILLY WIZARD
BIRMINGHAM Railway Hotel: JAMESON RAID
BIRMINGHAM Town Hall: IAN HUNTER'S OVERNIGHT ANGELS/VIBRATORS
BRADFORD St George's Hall: HAWKWIND
BRECKLAND Sports Centre: THE REAL THING
CARDIFF Top Rank: GEORGE HATCHER BAND-/FABULOUS POODLES
CARLISLE Twisted Wheel: AFTER THE FIRE
CHELTENHAM Tramps: MUSCLES
HAMILTON Bell College: CADO BELLE
HEMEL HEMPSTEAD Great Harry: TOAST
HITCHIN Priory Park: FLAKY PASTRY
LINCOLN Drill Hall: THE DAMNED/THE ADVERTS
LONDON CAMDEN Brecknock: FEATURES
LONDON CAMDEN Music Machine: SHANGHAI MENACE
LONDON COVENT GARDEN Rock Garden: DETROIT EMERALDS
LONDON Earl's Court Stadium: QUEEN
LONDON FULHAM Golden Lion: SPITERI
LONDON HACKNEY Victoria Park: BLOOBLO
LONDON ISLINGTON The Florence: BILL SHUTE & LISA NULL
LONDON Marquee Club: NUTZ
LONDON OLD BROMPTON ROAD Troubador: STEFAN GROSSMAN
LONDON STOKE NEWINGTON Rochester Castle: CONSORTIUM
MANCHESTER Chorlton Oaks Hotel: EATER
NEWCASTLE City Hall: HEAVY METAL KIDS
NOTTINGHAM Imperial Hotel: GAFFA
PLYMOUTH Castaways: OZO
READING Target Club: TRAIN
RETFORD Porterhouse: FANTASTICS
STAVELEY Middlecroft Leisure Centre: SYD LAWRENCE ORCHESTRA
TAUNTON Odeon: THE STRANGLERS
WELWYN GARDEN CITY The Fountain: LOL COXHILL
YORK De Grey Rooms: WARREN HARRY

WEDNESDAY

ABERTILLERY Rose Hayworth Club: THE FABULOUS POODLES
BIRKENHEAD Hamilton Club: SHEER ELEGANCE
BIRMINGHAM Bogart's: RADIATOR
BIRMINGHAM Digbeth Civic Hall: JAKE THACKRAY/BLACK THORN/LORNA CAMPBELL-/PLEXUS/WESLEY PARK & SMITH
BIRMINGHAM Railway Hotel: FUNKTION
BRISTOL Arts Centre: GOOD QUESTION
BRISTOL Chutes Club: THE ONLY ONES
BRISTOL Colston Hall: EDDIE & THE HOT RODS/RADIO STARS
CHESTERFIELD Aquarius: THE DRIFTERS
HALIFAX Percival Whitley College: MUSCLES
HARROGATE Royal Hall: SPINNERS
HULL University: HENRY COW/LOL COXHILL
LIVERPOOL Empire Theatre: 10 c.c./DAVID McWILLIAMS
LONDON CAMDEN Brecknock: URCHIN
LONDON CAMDEN Dingwalls: HUNTER
LONDON CAMDEN Music Machine: COUNT BISHOPS
LONDON CHINGFORD Queen Elizabeth: JERRY THE FERRET
LONDON COVENT GARDEN Rock Garden: SAM APPLE PIE/STAR RIDER
LONDON FULHAM Greyhound: TRAIN
LONDON HAMMERSMITH Red Cow: 999
LONDON ISLINGTON Hope & Anchor: LEW LEWIS BAND
LONDON KENSINGTON The Nashville: COLIN HINDMARSH
LONDON Marquee Club: SAVOY BROWN
LONDON STOKE NEWINGTON Rochester Castle: BRETT MARVIN & THE BLIMPS
LONDON TWICKENHAM Winning Post: THE JAM
LUDLOW The Globe: BILL SHUTE & LISA NULL
MANCHESTER Free Trade Hall: IAN HUNTER'S OVERNIGHT ANGELS/VIBRATORS
NEWCASTLE Theatre Royal: CLODAGH RODGERS
PLYMOUTH Castaways: THE STRANGLERS
PLYMOUTH Guildhall: SYD LAWRENCE ORCHESTRA
ROSYTH HMS Caledonian: CRAZY CAVAN 'N THE RHYTHM ROCKERS
RYDE (I.o.W.) La Babalu Club: ROKOTTO
SOUTH WOODFORD Railway Bell: ORIGINAL EAST SIDE STOMPERS
STOKE Victoria Hall: HAWKWIND
TUNBRIDGE WELLS Assembly Hall: LIVERPOOL EXPRESS
WOLVERHAMPTON Lafayette: LITTLE ACRE
WORTHING Royal Stewart: BEAVER HATEMAN BAND
YORK Cats Whiskers: BIG BUSINESS

RESIDENCIES

BIRMINGHAM La Dolce Vita: ACKER BILK BAND
Week from Monday
BLACKBURN Cavendish: MARTY WILDE & THE NEW WILDCATS
Thursday for three days
BRISTOL Crockers: PLANETZ
Tuesday (7) for three days
DERBY Bailey's: JAMES & BOBBY PURIFY
Thursday for three days
HALIFAX Palladium Theatre: ALVIN STARDUST
Week from Monday
LONDON KENSINGTON Serpentine Gallery Porch: BOB DOWNES OPEN MUSIC
Saturday for four days at 3pm. Free.
LONDON THE MALL Institute of Contemporary Arts: JOHN DOWIE & THE TEMPORARY TYPISTS
Wednesday (8) for four days
RHYL Tito's Club: HERB REED & HIS PLATTERS
Sunday for five days
SHEFFIELD Bailey's: LIVE WYRE
Thursday for three days
STOKE Bailey's: PAPER LACE
Thursday for three days
WATFORD Bailey's: THE SUPREMES
Week from Sunday
WESTON-SUPER-MARE Webbington Country Club: YAKETY YAK
Week from Sunday

Compiled by Derek Johnson

TV RADIO

ERIC CLAPTON
BBC-2, Tuesday

SHED A TEAR this week for the passing of the "Old Grey Whistle Test". Fortunately it's only a temporary demise, while the programme takes its annual summer break, but it'll be sadly missed until it returns in the autumn. Meanwhile, the show goes out in style on Tuesday, when the **Eric Clapton Band** are featured in concert. We're assured this is Clapton's first TV appearance since Cream's 1968 farewell concert.

If you were unable to secure **Neil Diamond** tickets, or simply couldn't afford them, there's ample compensation on BBC-2 at 10pm on Monday. You can see a 50-minute special of "Neil Diamond — Live At The Greek", with **Helen Reddy** making a guest appearance. It's certainly the cheapest way to see him in action!

Another of the "Sing Country" shows, filmed at the Wembley Country Festival, is screened by BBC-2 on Thursday. This week's line-up includes the **Oak Ridge Country Boys, Carroll Baker, Mickey Newbury** and **Johnny Gimble & Lloyd Green.**

Completing the BBC-2 picture, there's a rock opera called "Orpheus In The Underground" in Sunday's "The Lively Arts" series. And every weekday starting Monday (6-10), guitarist **John Williams** has a short late spot called "Music At Night".

Tony Palmer's imaginative if controversial series "All You Need Is Love" comes to an end this week (ITV Saturday) with Episode 17, subtitled "New Direction". The official handout says "it looks at challenging performers of today and offers a glimpse of the future". Among those featured: **Mike Oldfield, Jack Bruce, Black Oak, Tangerine Dream, ELO, Stomu Yamashta** and **Manfred Mann.**

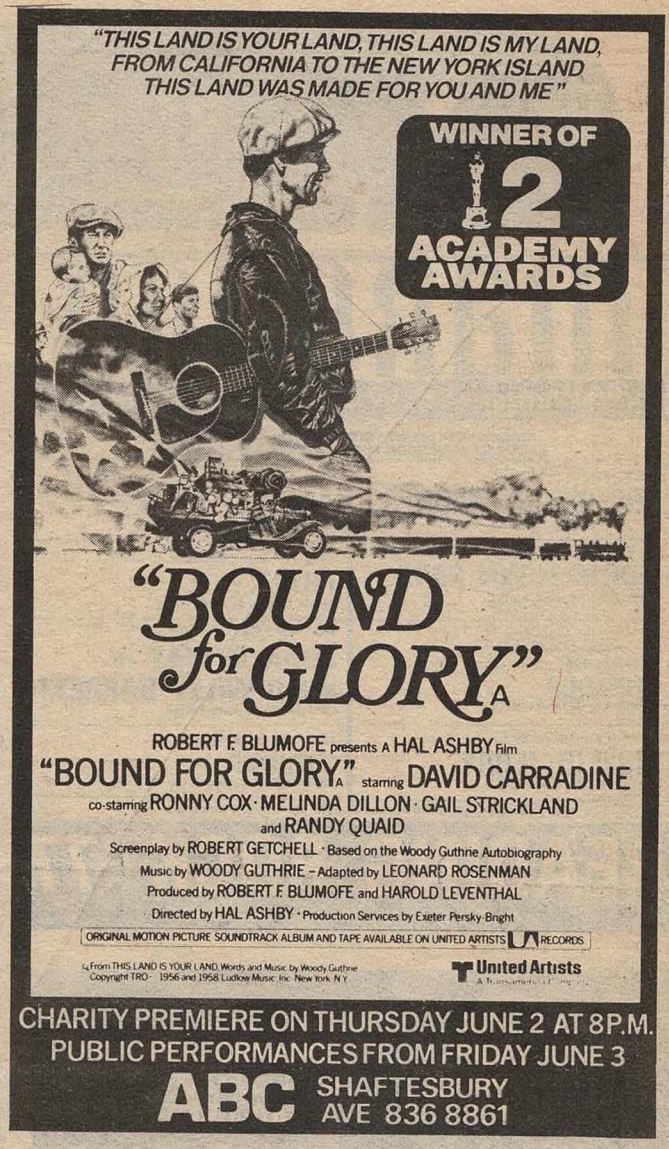
Another all-star Jubilee event on ITV is "Night Of 100 Stars" (Sunday). Apart from **Cleo Laine** and **John Dankworth**, it's not really NME's cup of tea, but it can't be any worse that the dire Royal Variety Show from Glasgow a fortnight ago.

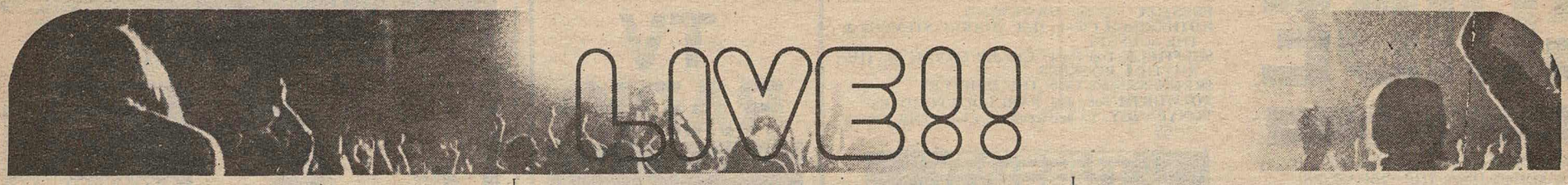
Also on ITV: **Mike Harding** in his own "Wheeltappers And Shunters" special (day varies according to region); The **Muppets** (Saturday in most areas); and **Rula Lenska** in the "Little And Large Tellyshow" (Monday).

No rock on BBC-1, but there's **Noel Edmonds** with "Top Of The Pops" (Thursday) and **Paul Nicholas** in a "Jim'll Fix It" special (Saturday). Also on Saturday, try to catch "The Best Of Yarwood", which includes his hilarious "Superchronic" sequence. And in "The Music Of Morecambe And Wise" on Monday, there's another glimpse of the celebrated **Angela Rippon** legs.

Radio 1's "In Concert" at 6.30 on Saturday is devoted to **Rory Gallagher.**

On Radio 2 tonight (Thursday), **Stu Stevens** and the **Roger James Group** guest in "Country Club", followed by "Folkweave" with **Alex Atterson** and **Bob & Lorraine Stewart.** And the **Yetties** top the bill in **Wally Whyton's** "Both Sides Now" on Saturday.


"THIS LAND IS YOUR LAND, THIS LAND IS MY LAND,
FROM CALIFORNIA TO THE NEW YORK ISLAND
THIS LAND WAS MADE FOR YOU AND ME"
WINNER OF 2 ACADEMY AWARDS
"BOUND for GLORY"A
ROBERT F. BLUMOFE presents A HAL ASHBY Film
"BOUND FOR GLORY"A starring DAVID CARRADINE
co-starring RONNY COX · MELINDA DILLON · GAIL STRICKLAND
and RANDY QUAID
Screenplay by ROBERT GETCHELL · Based on the Woody Guthrie Autobiography
Music by WOODY GUTHRIE – Adapted by LEONARD ROSENMAN
Produced by ROBERT F. BLUMOFE and HAROLD LEVENTHAL
Directed by HAL ASHBY · Production Services by Exeter Persky-Bright
ORIGINAL MOTION PICTURE SOUNDTRACK ALBUM AND TAPE AVAILABLE ON UNITED ARTISTS UA RECORDS
A From THIS LAND IS YOUR LAND, Words and Music by Woody Guthrie
Copyright TRO - 1956 and 1958 Ludlow Music, Inc. New York, N.Y.
United Artists
CHARITY PREMIERE ON THURSDAY JUNE 2 AT 8P.M.
PUBLIC PERFORMANCES FROM FRIDAY JUNE 3
ABC SHAFTESBURY AVE 836 8861



marquee

90 Wardour St., W.1 01-437 6603

OPEN EVERY NIGHT FROM 7.00 p.m. to 11.00 p.m.
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thurs. 2nd June (Adm £1)
DOCTORS OF MADNESS
Plus friends & Ian Fleming

Mon. 6th June (Adm £1)
MEAL TICKET
Plus friends & Jerry Floyd

Fri. 3rd June (Adm 65p)
BOOM TOWN RATS
Sidewinder & Ian Fleming

Tues. 7th June (Adm 85p)
NUTZ
Jackie Lynton & Jerry Floyd

Sat. 4th June (Adm 75p)
Free admission with this ad. before 8pm
CHELSEA
Screwdriver & Ian Fleming

Wed. 8th June (Adm 65p)
JOHN OTWAY + WILD WILLY BARRETT
Plus guests & Jerry Floyd

Sun. 5th June (Adm 90p)
MUNGO JERRY
Plus guests & Nick Leigh

Thurs. 9th June (Adm 75p)
STRIDER
Imperial Show Band & Ian Fleming

Hamburgers & other hot & cold snacks are available

READING ROCK '77

AUGUST BANK HOLIDAY WEEKEND

THE RED COW

HAMMERSMITH ROAD, W.6

Friday June 3rd Free
PRAIRIE OYSTER
Saturday June 4th Free
HEAD OVER HEELS
Sunday June 5th 60p
BUSH WACKERS
Thursday June 2nd Free
THE TOOTING FROOTIES
Wednesday June 8th Free
999

FULLERS TRADITIONAL ALES

THE NASHVILLE ROOM

Thursday June 2nd ..... Free
SQUEEZE + Wire
Friday June 3rd £1.00
LOU LEWIS BAND
Saturday June 4th £1.00
MOON
Sunday June 5th 70p
PLUMMET AIRLINES
Monday June 6th ..... Free
THE BOOM TOWN RATS
Tuesday June 7th ..... Free
BUSTER CRABBE

CORNER CROMWELL ROAD/NORTH END ROAD, W14
(Adjacent West Kensington Tube Tel: 01-603 6071)

JAZZ CENTRE SOCIETY

Enquiries to Jazz Centre Society, c/o ICA, 12 Carlton House Terrace, SW1 930-4261

At THE PHOENIX, Cavendish Square, W1 (Oxford Circus tube) 8.00 pm
Wednesday June 1 — SWIFT
Wednesday June 8 — Dave Macrae's PACIFIC EARDRUM

At SEVEN DIALS, 27 Shelton Street, WC2 (Covent Garden, Leicester Square tubes) 8.30 pm
Thursday June 2 — ALAN GANLEY/ VIC ASH QUARTET + Annette Peacock
Thursday June 9 — George Khan's Mirage

ROUNDHOUSE CHALK FARM N.W.1
SUNDAY 12th JUNE at ~ 5·30
STRAIGHT MUSIC PRESENTS
UFO
TRAPEZE
NUTZ
MARK POPPINS RECORDS
ADM £1·90 (inc vat) IN ADVANCE R'HOUSE BOX OFF. 267-2564
or LONDON THEATRE BOOKINGS shaft.av.w1.439-3371 or AT DOOR

THE MILLABOUT ROCK CLUB

CLARENCE HOTEL, PARK ROAD, TEDDINGTON

Thursday, June 2nd

MONTANA RED

Admission: 40p. Membership: 25p. Enquiries: 01-977 7939
Bar 8 p.m.—12 midnight

STRAIGHT MUSIC PRESENTS "up the Joobley"

RAMONES

TALKING HEADS THE SAINTS

ANDY DUNKLEY: THE LIVIN' JUKEBOX

ROUNDHOUSE CHALK FARM N.W.1

SUN/MON ~ 5th/6th JUNE at ~ 5·30

ADM. £2·00 (inc vat) IN ADVANCE R'HOUSE BOX OFF. 267-2564
or LONDON THEATRE BOOKINGS shaft.av.w1.439-3371 or AT DOOR

TELEPHONE 01-387-0428/9

MUSIC MACHINE

CAMDEN HIGH ST. OPP. MORNINGTON CRESCENT TUBE · N.W.1

Thursday, June 2nd £1.50
STRIDER
+ WHY WORRY
Guest D.J. JERRY FLOYD

Monday, June 6th £1.00
LEE KOSMIN BAND
+ TEQUILA
Free admission before 10 pm with this ad.

Friday, June 3rd £1.50
MOON
+ PEKOE ORANGE

Tuesday, June 7th £1.00
SHANGHAI
+ MENACE
Free admission before 10 pm with this ad.

Saturday, June 4th £2.00
VIOLA WILLS
& HER ENGLISH ROCKERS
+ HOOKEY DALLION

Wednesday, June 8th £1.00
The COUNT BISHOPS
+ SUPPORT
Free admission before 10 pm with this ad.

Friday, June 10th Saturday, June 11th £2.50
HAWKWIND
+ LIQUID LEN & THE LENSMEN + MOTORHEAD
Tickets now available from venue

LICENSED BARS · LIVE MUSIC · DANCING
8PM - 2 AM MONDAY TO SATURDAY

SPEAKEASY
01-580 7930

SPEAK-EARLY

LIVE GROUPS NIGHTLY RING FOR DETAILS

Speakeasy
50 Margaret St., Oxford Circus, W1
Reservations 01.580 8810

West Runton Pavilion

Nr. Cromer, Norfolk,
Tel: West Runton 203

Friday June 3rd £1.25
HEAVY METAL KIDS
+ Support

Saturday June 4th £1.00
KENNY
+ KITE

Monday June 6th £1.50
CARAVAN
+ Count Bishops
+ Spiny Norman

Saturday June 11th £1.50
THE REAL THING

CALIFORNIA BALLROOM

WHIPSNADE ROAD, DUNSTABLE
presents
Saturday, June 11th
THE ELECTRIC CHAIRS
Featuring WAYNE COUNTY
+ Eater
Admission: £1.50. Doors open 8 p.m. Licensed Bars

SATURDAY 4th JUNE
at the Basement Club
Shelton Street
Covent Garden
SOUNDER
Around 9 o'clock

DINGWALLS

CAMDEN LOCK, CHALK FARM ROAD, LONDON NW1
01-267 4967

Monday 6th June at 7.30 pm
SILVER JUBILEE BE DAMNED!
featuring
THE DAMNED
supported by **THE ADVERTS**

Usual ticket prices are: first 25 people FREE, second 25 people 25p, third 25 people 50p, fourth 25 people 75p ... and so on every 25 people, a rise of 25p ... up to a ceiling £3.50.

COME EARLY!

SOUND CIRCUS

ROYALTY THEATRE · PORTUGAL STREET · KINGSWAY · WC2
ADVANCE BOOKING OFFICE (Mon - Sat 10am - 6pm) Tel. 01-405 8004. And Usual Agents
(RESTAURANT AND BARS OPEN LUNCHTIMES Mon - Fri 12.30 - 3.00pm)

FRI 3 June 9.30pm — **RUPERT** A TRIBUTE TO ELVIS — £2.25 £2.00

SUN 5 June 8.00pm — **J.A.L.N. BAND — OZO** — £2.50 £2.00 £1.50

THUR 9 June 8.00pm — **BURLESQUE** + HOUDINI — £1.80 £1.50

BEGGARS BANQUET PROMOTIONS IN ASSN. WITH RICHARD ALLCHIN AND PHIL BANFIELD PRESENTS

WITH SPECIAL GUESTS THE

COUNTRY JOE McDONALD

DAVID BROMBERG BAND

Oxford, New Theatre	Thursday, June 16th	0865 44544
Bristol, Colston Hall	Friday, June 17th	0272 22957
Sheffield University	Saturday, June 18th	0742 24076
Leeds University	Sunday, June 19th	0532 39071
Leicester, De Montfort Hall	Monday, June 20th	0533 27632
Brighton, The Dome	Tuesday, June 21st	0273 682127
Plymouth, Guildhall	Wednesday, June 22nd	0752 703183
Birmingham, Town Hall	Friday, June 24th	021 236 2392
Hammersmith Odeon	Saturday, June 25th	01 748 4081
Edinburgh, Usher Hall	Monday, June 27th	031 228 1155

Tickets from Theatre Box Offices and University Student Union Offices.
Enquiries: 01-370 6175

BARBEQUE GRILL NOW OPEN UPSTAIRS

HOPE & ANCHOR

UPPER STREET ISLINGTON, N.1

Thursday June 2nd — Pete Brown's BACK TO THE FRONT — 60p
Friday June 3rd — JOHN OTWAY & WILD WILLIE BARRATT — 50p
Saturday June 4th — THE PIRATES — £1.00
Monday June 6th — 999 — Free
Tuesday June 7th — ROCK FOR THE E.G.A.
Rumoured lots of stars will be appearing
Elizabeth Garrat Anderson Hospital for Women Benefit

Cherry Red presents at
MALVERN WINTER GARDENS
on Monday, June 6th
BURLESQUE
Enquiries Malvern 65319

WORDS (Barry Clarke) CITY HALL, St. ALBANS
SATURDAY JUNE 4th at 7.45 p.m.
The Debut Appearance of
JIM GRIMALDI'S CHEAP FLIGHTS
(Ex members of Argent, Leo Sayer Band and Isotape)
Plus Special Guests: MINOTAUR
Mary Jane Disco Bar Food
Advance tickets £1.00 from Box Office, 37 Chequer Street, St Albans. Tel. 64511; or £1.10 on door

LIVE!!

THE BAWL ROOM
KINGS HEAD HOTEL, HARROW-ON-THE-HILL
Thursday June 2nd
DELTA
Members 50p, Non-members 60p
Sunday June 5th
THE BOZOS
Members 60p, Non-members 75p
Sounds — Lights — Bar — Cheap Beer!!

"When I first advertised on t' Live Page I had just t' one clog, but now I ride around in taxis. So take my advice and ring **Brian B on 01-261 6153.**

"P.S. I have to ride around in taxis cos I've just t' one clog!"

SAXON TAVERN
SOUTHEND LANE, LONDON, SE6
FRI. 3rd JUNE
JENNY HAAN'S LION
+ THIEF D.J. DEL STEVENS

FULCRUM CENTRE, SLOUGH
Outlaw present
HAWKWIND
Wednesday, June 15th at 8 p.m.
Tickets: £2.00 from Box Office and usual agents

STRAIGHT MUSIC PRESENTS
RUSH
WITH GUESTS STRAY
ANDY DUNKLEY 'THE LIVIN' JUKE BOX'
HAMMERSMITH ODEON
QUEEN CAROLINE ST.W.6
SATURDAY 4th JUNE at 7·30
TICKETS £2·50, £2·00, £1·50, (INC. VAT) IN ADVANCE THEATRE BOX OFFICE, 748 4081, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., 439 3371, PREMIER BOX OFFICE, 240 2245, USUAL AGENTS OR ON NIGHT

Kingston Poly Ents
presents on
Saturday, 4th June in the Main Hall, Penrhyn Road
BURLESQUE
+ HOUDINI
Doors open 8 pm
Tickets £1 in advance, £1.25 on night

THE KENSINGTON
Russell Gardens, W14
Tel: 01-603 3245
Thursday June 2nd 50p
BEES MAKE HONEY
Friday June 3rd
TELEMACQUE
Saturday June 4th
BASIL'S BALLSUP BAND
Sunday June 5th
PAZ
Monday June 6th 50p
JOHN OTWAY & WILD WILLY BARRATT
Tuesday June 7th
PRAIRIE OYSTER
Wednesday June 8th
90° INCLUSIVE

Tickets 267 2564
SAILING DOWN EVEREST
June 2-11 9pm & 2,4,5,10 7pm
ROUND HOUSE DOWNSTAIRS

WOODS
PLYMOUTH
Tel 266118 - late bar
Thurs 2nd June
FIVE HAND REEL
Mon. 6th June
GEORGE HATCHER BAND
Thurs. 9th June
BOONTOWN RATS
Fri. & Sat DJ Chris Redding 8-2

THE Roxy CLUB
41/43 NEAL ST., COVENT GARDEN, WC2
NEW WAVE at the Roxy
Thurs 2nd June
MODELS
+ FRAMED
Friday 3rd June
999
+ BETHNAL
Sat. 4th June
Mean Street
+ EYES
Thurs. 9th June
SHAM 69
+ SCREWDRIVER

ADVERTISE YOUR GIG IN NME
RING
01-261 6153

Barbara Dickson Andy Desmond

REDCAR

A SUNNY Sunday evening, end of the first really decent day of summer, set the perfect mood for the opening gig of this undemanding double-bill.

Star of the show Barbara Dickson has assembled a very tasty country-flavoured band to put across a well planned set of mainly other artists' songs; their musicianship, her unexpectedly impressive singing and the attractive choice of material ("City Of New Orleans", "Here Comes The Sun" for example) quickly seducing the capacity crowd. I'd enthuse more but I know she's due to be reviewed more fully elsewhere.

Relaxing the audience and setting them up for Barbara was solo troubador Andy Desmond, who recently did the same service for Hall & Oates. It'd take a sourer grape than me not to like this guy.

Accompanying himself with the time-honoured combination of 6 & 12-string guitars and holstered harmonica, he meandered engagingly through a selection of his own songs, some of which are simple and aimed to stimlate a little crowd participation (Rolling", "Show Me A Home"), others being more personal ("Goin' Down", "I Turn To You", "Just Another Song In The Moonlight").

He also risks the catcalls of an entire generation by performing "Blowing In The Wind", which he pointedly introduces as "still a good song, even if it did become aural wallpaper after a while."

The PA was far too quiet for the back half of the audience to fully appreciate his anecdotes and amiable personality, but he still scored a rousing send-off.

Cliff White

The Strutters

NASHVILLE

AS FAR AS soul groups go, The Strutters are first rate. They're supertight, professional and funky, they can play as well as any of their Stateside pedigree, and all of the songs they do are their own and of a reasonable standard. Trouble is, like most soul groups, The Strutters don't go very far.

The only thing that separates them from a host of others is their overall competence and the fact that they are currently trudging around the local rock circuits. Well, Kokomo and AWB didn't do too badly out of it, and if The Strutters can work up a little originality for themselves then there's no reason why they shouldn't follow; they certainly have the required musical ability.

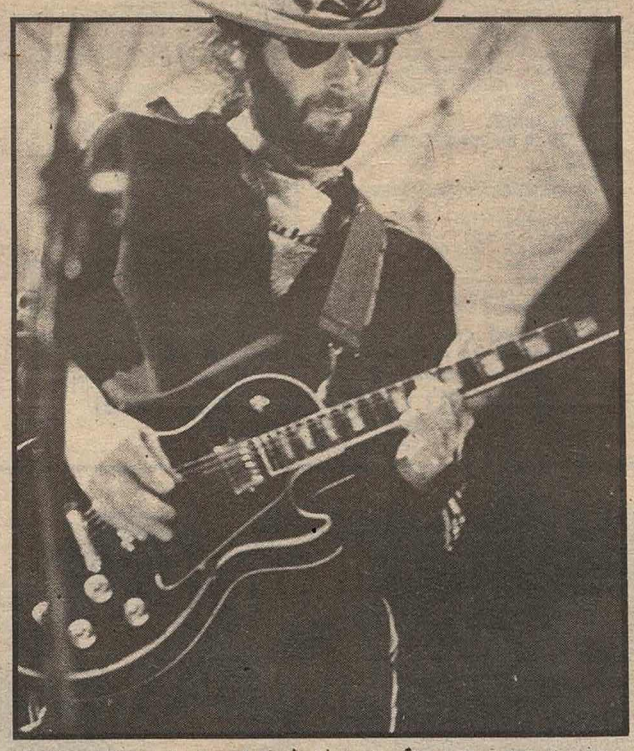
They also had the best sound of any band I've heard at the Nashville — the mix was studio perfect. And in "Sleep Walker", an instrumental that steals the archetype James Brown riff again, they have a potential disco hit.

All very proficient, but nothing distinctive. As a friend said afterwards, "Why should I want to see The Strutters when I can stay home and listen to any number of slick US soul /funk bands?"

But then, he doesn't like dancing. If you do like dancing then reverse that statement and take it as a recommendation.

Paul Rambali

FLASHES



KICKS ARE a hungry bunch, featuring Paul Rudolph (ex-Pink Fairies/Hawkwind pictured above) on liquid electronic psychedelic guitar, Cal Batchelor (ex-Quiver) on white soul guitar and lead voice, Steve York (Carol Grimes/Robert Palmer) on drooping fag and bass, backed by Alan Powell (Hawkwind) on crisp, Ringo-style drums.

It's a refreshing combination. Repertoire at present includes old Kim Fowley tunes mixed with Al Green and a long Canned Heat style boogie number. The audience was small, but they managed to stimulate the wigglers and the hecklers successfully. Once they've merged their individual influences into a stronger whole, they could be strong contenders for the wasteland between the music for old hippies and the music of the punks.

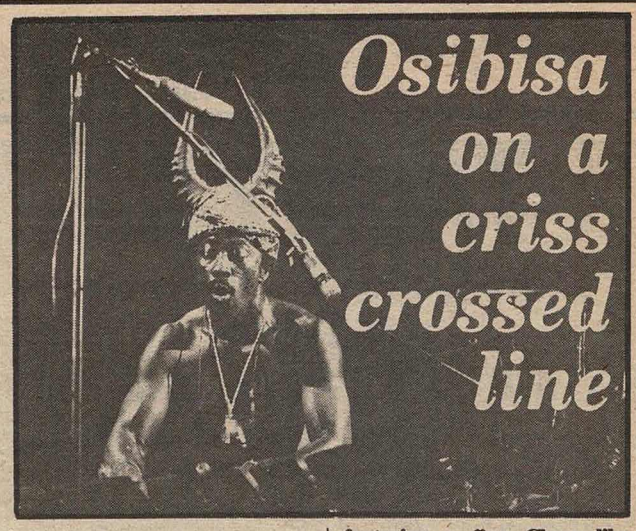
Dick Tracy

TEN YEARS ON, and the mythical **BRETT MARVIN** is still skiffle boogying around London's pubs and clubs. The Thunderbolts are now known as **THE BLIMPS,** but when I saw them recently at the Rochester Castle the front line was still Graham Hine (slide guitar and vocals), Jim Pitts (sax, harmonica and beard) and Keith Trussel, who has now added an electrified ironing board to his main percussion instrument, the zob stick. Also present were another saxist, an electric pianist and a drummer.

Sonet have recently released The Thunderbolts' 1975 single "Blow Me Down", and apparently it's selling steadily — though it's unlikely to repeat the fluke success of their Terry Dactyl and the Dinosaurs hit (UK Records, '72), "Seaside Shuffle".

These days the former popstars-for-a-day are back at their other existences of teaching, furniture college, pottery, etc, moonlighting resolutely to rock an audience which still yells out "Robert Johnson" and hangs out at the bar discussing Charlie Murray's Muddy feature. The last outpost of the blues boom? Rochester Castle, Saturday night.

Phil McNeill



Osibisa

BRISTOL

THERE'S NO doubting where the emphasis is tonight. Stage centre, main focal point, nub, hub and nucleus: the drum kit. Reverently arrayed around it like minor officials in the Royal Court of Rhythm, we have four sets of congas, tablas, cabasa and bizarre looking heaps of pottery, wood and leather. So many skins I have not seen since those crombie-clad cruds held sway on the terraces all those years ago.

"OS-I-BISA, OS-I-BISA" — the crowd's koppish chant brings out the band. Five years ago Top Twenty albums, then nothing; last year a couple of hit singles, then zilcho once more (a distinct lack of commercial killer-instinct) until following a Stevie Wonder support gig in Africa, they suddenly turn up at Baileys night club in Bristol.

"Criss-cross rhythms that explode into happiness," cries Teddy Osei, picking up his flute — and whadayaknow, it's Afro-jazz-rock. Weather Report meet the Warrior Drums of Burundi.

The opening number is called "Dawn". Drummer Sol Amarfio and percussionist Kofi Ayivor (who has worked with such notables as Ronnie Scott and Roland Kirk) pour out the jungle rhythms, enslaving my feet as the floating flute and Del Richardson's sustain guitar solo delight my head. A cross-current of pastel tones is provided by Kiki Gyan's keyboards and Jake Oko's guitar.

"Living, Loving, Feeling" and "Seaside Meditation" maintain the mood, the latter featuring a fine Cherry-like trumpet solo from Mac Tontoh. By now it's apparent that Mike Odumosu's bass is not as prominent in the mix as might be expected — but then he is stuck right behind the drum kit (the star, remember) and I guess electric bass isn't terribly ethnic.

Every song also features sections where everyone stops playing and beats the hell out of the nearest percussive, shouting and yelling with such conviction that I half-expected Johnny Weismuller to come swinging in.

This first half of the gig was completed when the band left Mac Tontoh alone on stage for "an African xylophone solo". He then approached what I had previously imagined to be a cross between a camel saddle and a catapult and proceeded to make a noise like an accident in a terra cotta shop.

A clearly discernible change took place in the music from here on, and "Cherryfield" ushered in the first rock rhythms of the evening. Following a climax-building electric piano solo, it's volte-face in the veldt, blaring sax and trumpet as Osibisa shake it like Earth, Wind and Fire. Hey, people are dancing — and "Dance The Body Music" keeps them on their toes. The start was sublime, the end ridiculous — they finished with "The Coffee Song", complete with Ernie Isley guitar from Oko and another *Daktari* down - in - the - jungle - something - stirred percussive break.

As the encore degenerated into sub-EW&F funk rock I decided to leave, having come to the conclusion that Osibisa won't get anywhere worthwhile till they decide what they want to be: cool jazz cats or disco schmucks.

David Housham

Fab Poodles

MARQUEE

"THE POODLE bites/the poodle chews it". Taking their name from this (in context) somewhat lavatorial *leitmotif* of Frank Zappa's more recent "macrostructural" output are The Fabulous Poodles. Their original claim to fame had been a verbal diarrhoea of one-liners that appeared in Gasbag over a year ago (including the SAOL of 1975: "Lowell George knew my father"), but today they have built up a cult following in London and have recently scored a recording contract with Pye

Like Zappa, the Poodles combine mature musicianship with gross juvenile humour. As introduced in the penultimate number "Roll Your Own", by arch "wit" and lead vocals/guitar, Tony de Meur, the band are: Bobby Valentino, violin, who "played in restaurants around Lewisham, making people sick" before joining the band; "mean, moody, and magnificent" Ritchie C. Robertson, bass, who showered the front "stalls" with a good gallon of gob during the 90 minute set; and Bryn B. Burrow, drums and screaming, also a pornographic model "although you need a pair of binoculars to see it" — a candid shot of whom Tony took much delight in showing the audience.

Being British, their humour lacks the sexual sophistication of FZ. Masturbation rather than the mudshark dominates; the climax being "The Wrist" *("Let's wrist again like we did last summer")* accompanied by a vigorous "hand jive" and, curiously, Rasta commentary. If more than one person is ever involved in their lewd innuendo it is invariably another man. The humour, then, is "undergraduate" if not "public school".

This is not a campness that deters the kids. Far from it: the audience emulate the Pooh-Pooh's fancy '20s clothes ("bet Black Sabbath never have trouble with bow ties"); they good-naturedly toss back the gratuitous insults; they even pogo to the Poodles' "punk rock" — a manic version of "The Street Where You Live" from "My Fair Lady"; and they sing "Happy Birthday" for Robertson, who is allegedly 19 tonight.

The standard of communication with the kids was so total that it had this paranoiac observer wondering if the band had plants in the audience . . . When Tony asked for "requests" they instantly picked up on "Monarchy In The UK" and "Puppy Love", and Robertson retaliated against one "fan" who was squirting a water-pistol at him by producing fron nowhere a similar weapon and giving the guy as good as he got.

Jonathan Barnett

FOR DETAILS OF ADVERTISING IN RM RING ANDY McDUFF ON 01-261 6172

TANDY'S

THE EXPERT EXPORTERS

ATTENTION!
ALL OVERSEAS READERS

(U.K. readers should go quietly FRANTIC!)

If you live in NORWAY, DENMARK, SWEDEN, FINLAND, GERMANY, BELGIUM, HOLLAND, AUSTRALIA, NEW ZEALAND, etc., why pay £4 and over for your LPs when you can buy high quality new and unplayed LPs from the expert personal exporters for half that price.

Write today for full details including the new TANDY's catalogue plus list of new releases.

Trade enquiries welcome

TANDY'S RECORDS

TANDY'S RECORDS LTD.
(DEPT. NX)
Anderson Road
Warley
B66 4BB
Tel. 021-429 6441/2
Telex: TANDORDS 338024

HAVE YOU GONE FRANTIC YET?

If you don't mind paying £3.50 for your LP's FRANTIC is not for you, but FRANTIC customers save up to 85p off the price of top selling LP's and £1.50 off double albums. Of course, they also enjoy the FRANTIC 48-hour service given by the experts of mail order.

Write today for the new FRANTIC catalogue which contains 1,000 amazing bargains.

FRANTIC

MAIL ORDER COMPANY
WARLEY
WEST MIDLAND B66 4BB
Tel. 021-429 6441/2

K-tel RECORDS — ONLY 65p EACH

☐ SEX PISTOLS — GOD SAVE THE QUEEN

- ☐ Animals — House of the Rising Sun
- ☐ P. P. Arnold — First Cut is the Deepest
- ☐ Jeff Beck — Hi Ho Silver Lining
- ☐ Jane Birken — Je t'Aime
- ☐ David Bowie — John I'm Only Dancing
- ☐ Alice Cooper — School's Out
- ☐ Doors — Riders on the Storm
- ☐ Dylan — Lay Lady Lay
- ☐ Derek & The Dominoes — Layla
- ☐ Bryan Ferry — Let's Stick Together
- ☐ Fleetwood Mac — Albatross
- ☐ Roberta Flack — Killing Me Softly
- ☐ Flowerpot Men — Let's go to San Francisco
- ☐ Free — My Brother Jake
- ☐ Free — All Right Now
- ☐ Golden Earring — Radar Love
- ☐ Norman Greenbaum — Spirit in the Sky
- ☐ Isaac Hayes — Theme from Shaft
- ☐ Dr. Hook — Sylvia's Mother
- ☐ Jefferson Airplane — White Rabbit
- ☐ Elton John — Lady Samantha
- ☐ Kinks — Lola
- ☐ Lindisfarne — Lady Elenor
- ☐ Little Eva — Locomotion
- ☐ Moody Blues — Go Now
- ☐ Moody Blues — Nights in White Satin
- ☐ Don McLean — American Pie
- ☐ Steve Miller — The Joker
- ☐ Nilsson — Without You
- ☐ Procol Harum — Whiter Shade of Pale
- ☐ Python Lee Jackson — In a Broken Dream
- ☐ Pink Floyd — See Emily Play
- ☐ Freda Payne — Band of Gold
- ☐ Rolling Stones — Jumping Jack Flash
- ☐ Small Faces — Itchycoo Park
- ☐ Ike and Tina Turner — Notbush City Limits
- ☐ Thin Lizzy — Whisky in the Jar
- ☐ Thin Lizzy — The Rocker

I would also like a copy of the amazing **K.V.O. SINGLES CATALOGUE** (over 500 hot Hits) **YES/NO.** P & P 20p any number of singles. Extra 25p for catalogue. Send s.a.e. for free list. Send cheques, P.O. or cash to **K.V.O. RECORDS, DEPT. S.P.1, 269 PORTOBELLO ROAD, LONDON W11 1LR**

GOLDIE OLDIES — RARITIES

(pc) denotes Picture Cover

Animals — House of the Rising Sun	70p	**Fleetwood Mac** — Oh Well	70p
Allman Bros — Jessica	70p	**Fleetwood Mac** — Albatross	70p
Atomic Rooster — Devils Answer	70p	**Focus** — Sylvia	75p
Bellamy Bros — Let Your Love Flow	70p	**Dr. Feelgood** — Back In The Night	70p
Jeff Beck — Hi Ho Silver Lining	70p	**N. Greenbaum** — Spirit In Sky	70p
D. Bowie — Jean Genie	70p	**Gerry & Pacemakers** — Never Walk Alone	75p
D. Bowie — Life On Mars	70p	**Golden Earring** — Radar Love	70p
B.T.O. — Ain't Seen Nothin Yet	70p	**Honeycombs** — Have I The Right?	70p
A. Brown — Fire	85p	**Hotlegs** — Neanderthal Man	85p
Blackfoot Sue — Standing In Road	85p	**J. Hendrix** — Suspicious	85p
Black Sab. — Paranoid	70p	**J. Hendrix** — All I Want + 3 (EP)	£2.50
Black Sab. — I'm Goin Insane	70p	**N. Harrison** — Windmill of your Mind	75p
Bad Co. — Can't Get Enough	75p	**Elton John** — Lucy In Sky	70p
Bad Co. — Good Lovin Gone Bad	75p	**Elton John** — Candle in Wind	70p
E. Clapton — I Shot Sherriff	70p	**P.L. Jackson** — The Blues (R. Stewart)	85p
A. Cooper — 18	75p	**P.L. Jackson** — Broken Dream (R. Stewart)	75p
Canned Heat — Work Together	85p	**C. King** — It's Too Late	70p
C.S.N.Y. — Woodstock	85p	**Led Zep.** — Whole Lotta Love	85p
C.S.N.Y. — Marakesh Express	85p	**Led Zep.** — Over The Hills	85p
Tyrannosaurus Rex — Ride White Swan	85p	**Led Zep.** — Candy Store Rock	85p
Deep Purple — Emmaretta	85p	**Led Zep.** — Rock n Roll (pc)	£1.50
Derek & Dominoes — Layla	70p	**Led Zep.** — Black Dog (pc)	£1.50
Kiki Dee — Amoreuse	75p	**Moody Blues** — Knights in White Satin	70p
Doors — L.A. Woman	75p	**Moody Blues** — Go Now	85p
R. Daltrey — Thinking	70p	**Matt. Southern Comfort** — Woodstock	85p
E.L.O. — Roll Over Beethoven	75p	**Mott Hoople** — All Young Dudes	70p
E.L.O. — Ma Ma Belle	75p	**Who** — Won't Get Fooled Again	85p
East of Eden — Jig a Jig	70p	**Who** — Summertime Blues	85p
Eddie & Hotrods — (EP) Live At Marquee	£1	**Who** — See For Miles	85p
Frigid Pink — House of Rising Sun	70p	**Who** — Pinball Wizard	85p
Derek & Dominoes — Layla (long ver)	85p		
Free — Hunter	70p		

Rush your POs/Cheques (+7p per single) to

Reddingtons Rare Records (nme)

20 Moor Street, Queensway,
Birmingham B4 7UH
021-643 2017

mail a tape

The fastest pre-recorded cassette & cartridge DISCOUNT MAIL ORDER SERVICE

- ✱ At least 40p and up to 60p off ALL tapes available in the UK including new releases
- ✱ First class postal dispatch
- ✱ Free monthly new release sheets
- ✱ All tapes guaranteed against manufacturers faults and against loss or damage in transit
- ✱ No obligations or minimum orders
- ✱ If you would prefer to buy your next tape for £3.28 instead of £3.75 send us a cheque or P.O. for only 35p and we will rush you a copy of the 1977 M.A.T. Popular Tapes catalogue and new release sheets

Sydenham Road, P.O. Box 215 London SE 26 5QF

mail a tape

SHOPS — RECORD COLLECTORS — DJs WHAT'S BELOW IS IMPORTANT

For seven years we have been the leading mail order outlet for oldies and current records. We issue every fortnight a booklet that contains 1,000s of oldies dating back to the 40s until the present day. We have also pages on soul, disco, rock and pop, and country music. The booklet costs (UK) 1 year £1.10, 6 months 70p (Overseas) 1 year £1.75. Wholesale and overseas welcome.

BELOW IS A SMALL SAMPLE OF WHAT YOU'LL FIND IN OUR BOOKLET

SECTION ONE
OUR TOP 10
ROCK IMPORTS 80p EACH

1. **Eagles** — Life In The Fast Lane
2. **Kiki Dee** — Bad Day Child
3. **Fleetwood Mac** — Dreams
4. **Bay City Rollers** — Dedication
5. **10 c.c.** — People In Love
6. **Thin Lizzy** — Cowboy Song
7. **Led Zepellin** — Trampled Under Foot
8. **Alice Cooper** — It's Hot Tonight
9. **Peter Frampton** — I'm In You
10. **E.L.O.** — Do Ya

SECTION TWO
OUR TOP 10 ROCK SINGLES
70p EACH

1. **Stranglers** — Peaches
2. **Foreigner** — Feels Like The First Time
3. **Steve Miller** — Jet Airliner
4. **Kiss** — Callin Dr Love
5. **Starz** — Cherry Baby
6. **Stallion** — Old Fast Boy
7. **Dr Feelgood** — Sneakin' Suspicion
8. **Pat Travers** — Rock and Roll Susie
9. **Starbuck** — Everybody Be Dancing
10. **Jam** — In The City

SECTION THREE
OUR TOP 10 DISCO IMPORTS
85p EACH

1. **The Lovers** — Discomania
2. **La Pampleamousse** — Get Your Boom Boom
3. **Slave** — Slide
4. **Donna Summers** — I Feel Love
5. **Harry Deal** — Uh Huh
6. **Mass Production** — Wine Flow Disco
7. **C.J. & Co** — Devil's Gun
8. **Dance All Night** — Formula V
9. **Peter Brown** — Do Ya Wanna Get Funny With Me
10. **Brainstorm** — Loving Is Really My Game

SECTION THREE
OLDIES

Ace — How Long (80p)
Argent — God Gave Rock And Roll To You (70p)
Len Barry — 1-2-3 (80p)
Jane Birkin — Je T'aime (70p)
Bob and Earl — Harlem Shuffle (80p)
Big Bopper — Chantilly Lace (80p)
James Brown — Sex Machine (70p)
Freddy Cannon — Way Down Yonder (80p)
Jimmy Castor — Troglodyta (80p)
Eric Clapton — I Shot The Sheriff (80p)
Cockney Rebel — Make Me Smile (70p)
Sam Cooke — Wonderful World (80p)
C.C.R. — Proud Mary (80p)
Boby Darin — Things (80p)
Derek & The Dominos — Layla (70p)
Fats Domino — Red Sails In The Sunset (80p)
Lee Dorsey — Ride Your Pony (80p)
Tommy Edwards — It's All In The Game (80p)
Everly Bros — Ebony Eyes (70p)
Percy Faith — Theme From A Summer Place (80p)
Fleetwood Mac — Oh Well (80p)
Bobby Freeman — Do You Wanna Dance (80p)
Marvin Gaye — I Heard It Through The Grapevine (80p)
Gary Glitter — Rock And Roll (70p)
Dobie Gray — Drift Away (70p)
Isaac Hayes — Theme From Shaft (70p)
Hollies — The Air That I Breathe (70p)
Humple Pie — Natural Born Woman (70p)
Ink Spots — Whispering Grass (80p)
Jan And Dean — Sidewalk Surfin' (80p)
Elton John — Philadelphia Freedom (70p)
Jerry Keller — Here Comes Summer (80p)
Kiss — Rock And Roll All Nite (80p)
Brenda Lee — Sweet Nuthin' (80p)
Barry Mainlow — Mandy (70p)

OVERSEAS Try our service on singles. We have the fastest service in the UK. Rock, Soul, Disco, Oldies. All in stock.

POST/PACKING: 1 to 5 records 10p over 5 — 25p Overseas 10p per single
All orders sent by return. We don't keep you waiting for weeks

SEND YOUR P.O. OR CHEQUE TODAY FOR ANY OF THE ABOVE OR OUR BOOKLET

RECORD CORNER (Dept. One)
27 BEDFORD HILL, BALHAM,
LONDON S.W.12 9EX

MISSED THAT HIT SOUND WHILE IT WAS AROUND? GET IT FROM THE DEALER WITH ALL THE CLASSICS

All the singles listed below are **ONLY 50p** each and are but a small selection from over 2,000 titles listed at incredible prices. **SEND S.A.E. FOR LIST**

JOHNNY BRISTOL
Hang on in there baby
CHI-LITES
Homeley girl
COMMODORES
Machine gun
DEODATO
Also sprach Zarathustra (2001)
DONNIE ELBERT
Where did our love go
ARETHA FRANKLIN
Spanish Harlem
GOLDEN EARRING
Radar love
BILL HALEY
Rock around the clock
ELTON JOHN
Pinball Wizard
GLADYS KNIGHT
Midnight train to Georgia
MANFRED MANN
Mighty Quinn
PAUL McCARTNEY
Helen wheels
MUNGO JERRY
In the Summertime
OLIVIA NEWTON JOHN
If not for you
MIKE OLDFIELD
In dulce jubilo
BILLY PRESTON
That's the way God planned it
QUEEN
Killer Queen
DIANA ROSS
Theme from Mahogany
SHIRLEY & CO.
Shame, shame, shame
SUPREMES
Up the ladder to the roof
SYLVIA
Pillow talk
TEN C.C.
Art for art's sake
THIN LIZZY
Whisky in the jar
TIMMY THOMAS
Why can't we live together
BARRY WHITE
Never never gonna give ya up
STEVIE WONDER
He's Misstra know it all

Postage & Packing 25p extra, any number of records

ALSO A GREAT BARGAIN
100 DIFFERENT HIT SINGLES — £13
(PLUS £2 IF OVERSEAS)

OLDIES UNLIMITED DEPT N
6/12 Stafford Street, St Georges,
TELFORD. SHROPSHIRE TF2 9JQ

MAIL ORDER PROTECTION SCHEME

The Publishers of New Musical Express are members of the Periodical Publishers Asscoiation which has given an undertaking to the Director General of Fair Trading to refund moneys sent by readers in response to mail order advertisement, placed by mail order traders, who fail to supply goods or refund moneys owing to liquidation or bankruptcy. This arrangement does not apply to any failure to supply goods advertised in a catalogue or in a direct mail solicitation. In the unhappy event of the failure of a mail order trader readers are advised to lodge a claim with New Musical Express within three months of the date of the appearance of the advertisement, providing proof of payment. Claims lodged after this period will be considered at the Publisher's discretion. Since all refunds are made by the magazine voluntarily and at its own expense, this undertaking enables you to respond to our mail order advertisers with the fullest confidence.

For the purpose of this scheme, mail order advertising is defined as:

Direct response advertisements, display or postal bargains where cash had to be sent in advance of goods being delivered'. Classified and catalogue mail order advertising are excluded.

Record Mart

(MAIL ORDER SERVICE)
THE GOLDEN OLDIES SPECIALISTS
CLASSIC SOUNDS FROM THE 50's-60's & 70's

The Beatles Komm Gib Mir Deine Hand	£1.50	**Moody Blues** Go Now	90p
The Beatles Sie Liebt Dich	£1.50	**Jethro Tull** Bungle In The Jungle	90p
Pink Floyd See Emily Play	£1.50	**Rod Stewart** Maggie May + 2 (pic sleeve)	90p
Pink Floyd Arnold Layne	£1.50	**Bad Company** Can't Get Enough	90p
The Beatles Helter Skelter (pic sleeve)	£1.00	**Deep Purple** River Deep — Mountain High	90p
Rolling Stones Got Live If You Want It EP	£1.00	**Pink Floyd** Have A Cigar (pic sleeve)	90p
Rolling Stones Five By Five EP	£1.00	**The Who** Slip Kid	90p
Rolling Stones You Better Move On-EP	£1.00	**Electric Light Orch.** Do Ya/Night Rider	90p
Bad Company Movin' On	90p	**Bad Company** Good Lovin' Gone Bad	90p
Black Sabbath Paranoid	90p	**Alice Cooper** Welcome To My Nightmare	90p
Yes And You & I	90p	**The Doors** Light My Fire	90p
Status Quo Pictures Of Matchstick Men	90p	**Steppenwolf** Born To Be Wild	90p
Badfinger No Matter What	90p	**Shadows Of Knight** Gloria	90p
P. L. Jackson (R. Stewart) In A Broken Dream	90p	**The Beatles** Slow Down/Matchbox	90p
		Led Zeppelin Whole Lotta Love	90p
		Deep Purple Hush	90p
		Bad Company Young Blood	90p
		Led Zeppelin Rock & Roll	90p
		Hotlegs (10CC) Neanderthal Man	90p
		The Doors Riders On The Storm	90p
		Led Zeppelin Trampled Under Foot	90p
		The Beatles Ain't She Sweet	90p
		Bad Company Honey Child	90p
		Led Zeppelin Black Dog	90p
		Bad Company Feel Like Makin' Love	90p
		Free All Right Now	90p
		Led Zeppelin Candy Store Rock	90p
		Led Zeppelin Immigrant Song	90p
		Thin Lizzy The Rocker	80p
		Sex Pistols Anarchy In The U.k.	OFFERS

Prices include postage/packing/V.A.T. (U.K. only) Overseas customers please write for quotation. Cheques/PO's to:

RECORD MART (MAIL ORDER DEPT N)
96D SOUTHCHURCH ROAD
SOUTHEND-ON-SEA, ESSEX

Chiswick Records
(All in picture sleeves except S2 and S3)

SW1 Count Bishops Speedball EP	£1.00
S2 Vince Taylor Brand New Cadillac	70p
S3 101ers Key To Your Heart	70p
S4 Gorillas She's My Gal	70p
S5 Count Bishops Train Train	70p
SW6 Rocky Sharpe & The Razors Drip Drop EP	£1.00
SW7 Little Bob Story I'm Crying EP	£1.00
S8 Gorillas Gatecrasher	70p
S9 Radio Stars Dirty Pictures	70p
S10 Radiators From Space TV Screen	70p
S12 Count Bishops Stay Free	70p

Coming soon

S11 Skrewdriver You're So Dumb	70p
S13 Motorhead Special 12" single	£1.00
S14 Rings	70p

S10
RADIATORS FROM SPACE
TV SCREEN

Available from
Hot Licks, Bizarre, Rock On, Virgin, HMV, Rock Bottom, Flyover, R.E.Corder, Superdisc, Compendium and most good record shops.

Distributed by President

If in difficulty direct from (please add 10p postage)

Chiswick
3 KENTISH TOWN ROAD LONDON N.W.1

RECORDS & CASSETTES DIRECT FROM ENGLAND

Vidt Repertoare, over 1000 titler, alle kjennte navn • Lave Priser, post inkludert igjennom velorganisert post-ordre service • Spesielt Tilbud, forsenda bedre verdi • Send Idag For GRATIS 48-siders Katalog

JO-JO'S RECORDS, Dept. , N2, 60 Adams Street, Birmingham, B7 4AG, England

PLAYBACK RECORDS
3 BUCK STREET, LONDON N.W.1
Records bought, sold, exchanged
Rock, Jazz, Reggae, Soul
Just off Camden High St.
1 minute from tube
Tel: 01-485 1883

RECORD & TAPE EXCHANGE

LPs, cassettes & cartridges of every kind bought, sold and exchanged.

40 NOTTING HILL GATE, LONDON W11
28 PEMBRIDGE RD., NOTTING HILL GATE W11
90 GOLDHAWK RD., SHEPHERDS BUSH, W12
Telephone 01-749 2930

WEST 4 RECORD COVERS

L.P. Polythene (200 G) 25 £1.00, 50 £1.75, 100 £2.50, 250 £5.40
L.P. Polythene (400 G) 25 £1.50, 50 £2.50, 100 £3.80, 250 £8.50
L.P. Paper Polylined (inners) 30 £2.75
L.P.V.C. (Heavy Duty) 25 £3.00, 50 £5.75, 100 £11.00
Singles Card Polylined 30 £2.50
Singles Paper 100 £1.95
Singles P.V.C. (Heavy Duty) 25 £2.50, 50 £4.75
P.V.C. Double L.P. 1 30p, 10 £3.00
Prices include P & P in U.K. and Eire only.
Overseas customers write for list.
Cheque or P.O. with order please, or shoppers welcome to save postage at:—

WEST 4 TAPES & RECORDS,
169 Chiswick High Road, London W.4. Dept: NME

EXPORT DISCOUNTS

Every English record, cassette and cartridge at fantastic, tax free export discounts. The more you buy the bigger the discount and you get more still if you order for your friends.

An international Reply Coupon brings our 52 page catalogue (remember everything NOT in our list is also available at the same discounts), including pages of special offers at less than half price. We pay part of your postage costs and everything we supply is unconditionally guaranteed

write today

RUSH RECORDS

287 Kenton Lane, Harrow HA3 8RR, England.

Run At, Bargain OK

SHOPS at. BROMLEY, CROYDON GUILDFORD

Eater-view - 70p
- thinking of U.S.A. - 70p
DR. Feelgood's - suspician - 70p.
Heartbreakers - chinese - (12") - 85p.
Hot Rods .... LP. - 3.00
live at Marquee - £1
I might be lying - 70p
waiting on the wall - 70p.
woolly Bully - 70p.
Flaming groovies.
grease - £1
shake some action - £1
jack flash - £1
little Bob story - let me in - £1
Radio Stars - dirty - 75p.
stranglers - grip - 70p
L.P. 2.89. - peaches - 70p.
Hollywood - stars - 70p.
Radiators - 70p.
Roxy - Erickson - 70p.
Slaughter & dogs - 70p.

Tom Petty 12" - Ltd-ed - 95p
Ramones 12" - Ltd. ed. - 85p.
- BLITZKREIGE - 70p
Boys - 70p.
Blondie - flesh - 70p
- LP. - 2.89
Adverts - one - 70p.
VIBRATORS - we - 70p
Baby - baby - 70p.
Nick lowe - Bowi - 70p.
- heapit. out. of. j. - 85p.
Television - Marquee - 12" 85
Police - Jail-out - 70p.
Jonathan - Rich - 70p.
Sex Pistols - God - 70p
- LP. 3.50
Chelsea - new - 70p.
Jam - City - 70p.
Clash - Remote - 70p
- white Riot - 70p.
Elvis Costello - 70p.
CORTINAS - 70p.
Damned. - Neat - 70p.

shops at :-
Phoenix Court GUILDFORD.
MARKET SQUARE BROMLEY
MAIL ORDER 10p. p&p. per record - to.
101, GEORGE STREET - CROYDON - SURREY

All Stiff & Chiswick in stock + many more
Send S.A.E. for lists

COB RECORDS

N-120 PORTHMADOG, GWYNEDD, WALES, UK
Tel: (0766) 2170 3185 (10 lines) Mon.-Fri.

★ ★ ★ *THE MAIL ORDER SPECIALISTS* ★ ★ ★

DISCOUNTS TO ALL COUNTRIES

ANY available LPs/Tapes supplied at Discount Prices to U.K. and Overseas customers. Up to 50p discount per LP on U.K. orders and up to 70p discount per LP on Export orders. FREE POSTAGE on all U.K. orders and on most Export orders over £16.00; incredibly low postal charges on smaller Export orders. All items are brand new, factory fresh and are fully guaranteed by us for quality and against loss or damage in transit. Speedy delivery in strong purpose cartons. Substantial extra discounts on orders over £25 (U.K.) and £50.00 (Export). Please write or phone for our FREE COB CATALOGUE listing over 2,000 Top Selling LPs at our usual discount plus many other Brand New LPs on Special Offer of up to £1.25 off full retail price.

ADDITIONAL SERVICES (U.K.) ONLY
RECORD EXCHANGE SERVICE. If you have any unwanted LPs in good condition, we will buy or part exchange them for ANY brand new LPs — up to £1.20 cash paid or up to £1.70 allowed in part exchange. Please send s.a.e. or 'phone for details FIRST. (U.K. ONLY).
QUALITY GUARANTEED SECOND HAND LPs. Over 10,000 always in stock; send for FREE catalogue. All second hand LPs are checked for quality before being accepted into stock and are fully guaranteed. These stocks are completely separate from stocks of Brand New LPs. (UK ONLY).

SAVE £'s AT COB

TO ADVERTISE IN THIS SECTION

RING
ANDY McDUFF
ON 01-261 6172

PRESTIGE DISCOUNT RECORDS AND TAPES

ANY CASSETTE £3.10 POST FREE
SAVE UP TO 80p PER TAPE

New Album Releases	RRP	OP
10CC — Deceptive Bends	3.50	2.70
WISHBONE ASH — Classic Ash	3.60	2.65
DR FEELGOOD — Sneakin' Suspicion	3.35	2.60
STEVE MILLER — Book of Dreams	3.50	2.70
TOM PETTY — Heart Attack	3.50	2.70
TELEVISION — Marquee Moon	3.29	2.55
RAMONES — Leave Home	3.79	2.80
THE CLASH — The Clash	3.49	2.70
ROGER DALTREY — One of the Boys	3.59	2.70
THE SAINTS — Stranded	3.60	2.70
STRANGLERS — IV Rattus Norvigicus	3.49	2.70
BOB MARLEY — Exodus	3.50	2.70
ALEX HARVEY — Big Hits	3.60	2.70
THE JAM — In The City	3.25	2.55
XAVIERA	—	3.00
THE TUBES — Now	3.60	2.70
THE MUPPETS — The Muppets	3.35	2.60
FRANKIE MILLER — Full House	3.50	2.65

SEND LARGE SAE NOW FOR FULL LISTS
OVER 1,000 BARGAINS
Postage & Packing 1LP 30p, 2 LP's/Dbles 40p, 3 LP's & Trebles 55p, 4LP's and over 70p Europe 50p per LP
Send Cheques/PO's to: PRESTIGE RECORDS, 221 BARRY ROAD, DULWICH, LONDON SE22

TRANSPARENT L.P. RECORD COVERS

Polythene Light Gauge	Polythene Heavy Gauge	Poly. Singles Heavy Gauge
100 — £2.65	100 — £4.00	100 — £2.00
250 — £5.70	250 — £8.95	250 — £4.50
500 — £10.50	500 — £17.00	500 — £8.50

LP RECORD COVERS 12¾ × 12¾ in P.V.C. Heavy Duty
25 — £3.15 50 — £6.05 100 — £11.75
SINGLES SIZE 7½ × 7½ in P.V.C. Heavy Duty
25 — £1.65 50 — £3.15 100 — £6.00.
Also available double-album covers in P.V.C. Heavy Duty at 30p each. White cardboard sleeves LP size. 25 — £4.20. 50 — £8.00. Sample covers at 82p per set of 5. (and one cardboard sleeve).
Post and Packing included in U.K. and Eire only, Mail order only. Cash with order.
A. J. COOK & SON (Dept NME), 98 Downhills Way, Tottenham, London, N17 6BD

IMPORT RECORD SPECIALISTS
39 River Park, Marlborough, Wiltshire.
Tel Marlborough 2548

Have you ordered your Schwann Catalogues?
Schwann 1 — listing all American albums released over the last 2 years — 95p (incl. p & p).
Schwann 2 — All American albums over 2 years old (lists 45,000 items) — 90p (incl. p & p).
All previously advertised records are general stock items

ADVERTISE IN NEW MUSICAL EXPRESS
RING
BRIAN B on 01-261 6153
for Live Page & Disco Equipment
ANDY McDUFF on 01-261 6172
for R.P.M. & Mail Order
MIKKY WALSH on 01-261 6139
for Musical Instruments
DAVE FLAVELL on 01-261 6206
for Hi Fi Equipment
PENNY MORGAN on 01-261 6122
for Classifieds
Or write New Musical Express, Kings Reach Tower, Stamford Street, London, S.E.1.

DOLLY PARTON

Continued from page 29 y'all . . .

"Yeah, I hope so."

But he's another person who's all image.

"I wouldn't say he's all image, I think he's all teeth. I think he's sincere though, just a friendly old Southern guy. I'm sure he has to spread it on thick sometimes but what're you gonna do? You can't get up on national television and say 'Go to hell, folks, I'm tired', even if you are.

"I hope he'll make a good President, it's too soon to tell. But he's a character. He reminds me a lot of Kennedy, he even looks like him. He had to be pretty magnetic to win that election. The people wanted someone more like *us*, down to earth."

BACK TO Nashville, though. Mainstream C/W has always stressed the role of the little woman and her place in the home, barefoot and pregnant.

"That's true. Being from the country, just families feel that way. For many years I worked with a man (Porter Wagoner), I had my dreams, he had his and we often fought about it. He could tell me what to do and I respected his opinion, but when it came to the point of making a total decision, if I knew it wasn't for me I wouldn't do it.

"But you are right, a lot of country pickers reckon a woman's place is in the home. I never fell into that for some reason. I guess since I was a little bitty child I was just making a beeline for what I wanted and people just accepted this as being part of my personality. I guess if I'd been kicking other people as a way to get there it might have been different."

She is very close to her husband (building contractor Carl Dean), her family and her religion.

"You have to believe that things are not always gonna remain the same and Mom and Daddy allowed us to grow, just allowed us to be our own person. And we had a great love for the good Lord because we always felt that he was providin' when we couldn't. I'm sure that's why I feel happy and contented inside."

You've always exuded total optimism, but don't you ever get depressed?

"The only time I get depressed is if somebody in my family is sick. Oh, I get aggravated sometimes because I've got a fire that burns in me."

And is religion important to you still?

"Yes it is. I wrote a song once that described the way I was ("The Seeker") but being brought up the way I was is good and bad in a way because I'm a so-called vanilla Christian or a vanilla sinner: I'm too good to be bad and I'm too bad to be good.

"I don't claim to be a Christian because I'm certainly not a hypocrite. The way I was brought up, to call yourself a Christian you would devote you time and energy, which I put into music, to doing good things in the name of the Lord."

But you're a vanilla sinner?

"Of course, I have been real bad at times."

Do tell.

"Oh well, I may be bad right now and kiss you in the mouth."

Your humble scribe blushes and drops his pen, lips akimbo.

"I just mean I'm certainly not a supernatural - human being. In this kind of world you falter now and again, I've been down, but I've got up."

(HURRIEDLY changing subject) Do you listen to music?

"Not much. I don't have much time. I'm almost out of touch with what the music business is all about, except for the part I play in it. I think that's good in a way."

Do you watch TV?

"If there's something I want to see, like a special or something about UFOs. I'm really fascinated by them."

Ever seen one?

"No, never. I'd be scared to death. I'd probably take the chance on having a heart attack if I did and hope to be carried away and brung back in some other form."

Any other form in particular?

"I don't know. I always had a little sayin' that I don't believe in reincarnation and I didn't believe in it when I lived before, either. But I'm real curious about what goes on out there.

"Maybe I'd come back as a reporter so I can talk to all those stars."

SHE'D PROBABLY be successful at that, too. And she's really into writing. She's currently working on a novel about the biz called *Is There Really Life After Success?* Part comedy, part drama, wholly serious and mostly faction.

"It'll be real. I love to write, I'm really involved in it. I'd be perfectly happy if I could write, drive my car, take off when I want to, sit on a river bank. And I will some day.

"But I want to be a star, too. I'll be famous one day for some other reason."

After a buffet-less train ride from Birmingham to Euston, I make it home in time to see the *Come Dancing* finals on TV.

Perfect.

"Hold 'im off, guv, and I'll go round the back and nick 'is pencil!"

Dennis Waterman

SOUND CIRCUS

AS MUCH as anything, Sweeney rock night at the circus proved what a highly competent record producer Brian Bennett can be. Some months ago, he crafted "Downwind Of Angels", Waterman's debut album, which was surprisingly good. However, devoid of Bennett's Svengali-like guidance and lacking the protection offered by Abbey Road's multifarious voice-enhancing gadgetry Reagan's syncopatin' sidekick emerged as not much more than a talented copper on his Friday night showing.

While granting that he *is* a rock singer — as opposed to the usual flow of telly heroes who from time to time decide that a spot of exposure on *Top Of The Pops* wouldn't do them any harm from a press-agent point of view — it has to be said that he'd have trouble making it with a minor league unit gigging around Fuddlestone St. Peter.

Having an abrasive voice and the ability to sing with aggression isn't really enough. What Waterman lacks, among other things, is a great deal in the way of flexibility and interpretation. When he did relax, grabbed an acoustic guitar and provided a few strumalong favourites he came over as a passible floor singer, his most impressive moments occurring when he handled such contemporary ballads as "Downwind Of Angels", a Bennett composition, and Richard Myhill's attractive "You Girl". It seems, therefore, that this is the area to which Waterman must confine his activities if he wishes his work in a more musical manor.

Support band on the gig was Zaine Griff, a six-piece who recently cut a run-of-the-mill single titled "In The City" under the entirely unsuitable name of Screemer *(and, previously the entirely appropriate "Interplanetary Twist" — Ed.)* Though possessing a lead vocalist whose sense of pitch is often sadly awry, Griff would appear capable of producing an ample supply of fully-fashioned, melodic songs and must stand chances in the singles stakes — which is probably why Arista signed them in the first place.

Fred Dellar

JAZZ DIARY

THE BRISTOL Jubilee Jazz Festival runs from 4th — 7th June and features the **Temperance Seven,** guitarist **Frank Evans, George Melly & The Feetwarmers,** and a 'Salute to Satchmo' package including **Alex Welsh, George Chisholm** and **Humphrey Lyttleton.**

More Jubilee junkets dunk the cape in the puddles at Oxford Street's 100 Club, violinist **Stephane Grapelli** plays with the **Diz Disley Trio** on 6th and 7th, trumpeter **Harry 'Sweets' Edison** with the **Bill Le Saga Trio** on the 8th, **Eddie 'Lockjaw' Davis** on the 9th and both ex-Basietes play together on 13th. Bluesman **Champion Jack Dupree** is featured from 10th-12th.

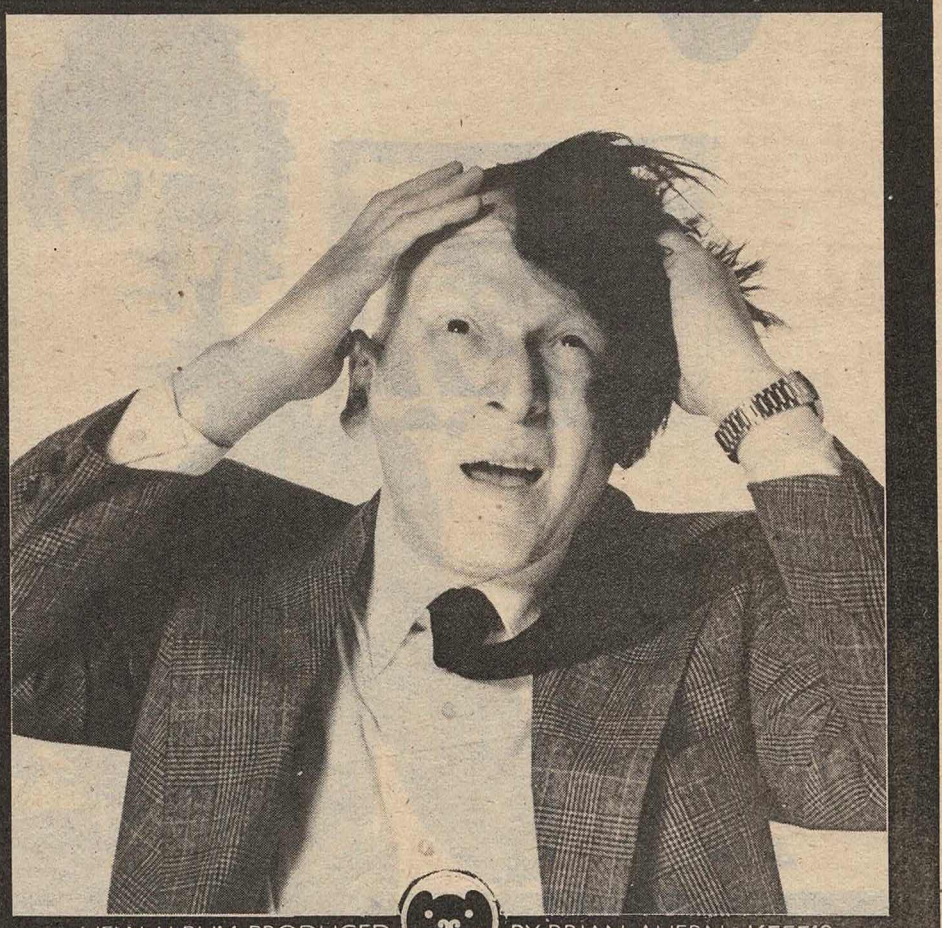
The 'Greenwich Belle' leaves Westminster Pier at 8pm on Saturday 11th loaded to the gunnels with **Barbara Thompson's Paraphernalia** and the **Dick Heckstall-Smith Quintet.** Tickets from JCS at £3.50 or £3.00 for members.

From Arista Records, **Anthony Braxton's** "The Montreux/Berlin Concerts" including the usual cohorts plus trombonist **George Lewis.** From CBS, the magnificent **Dexter Gordon** live at the Village Vanguard for "Homecoming". There seems to be a general air of re-discovery around Dexter these days, almost as if he's been lost. Always reliable, often great, the tenorman is in ideal company here with **Woody Shaw, Ronnie Matthews, Stafford James** and **Louis Hayes.**

Brian Case

THE KING OF ELFLANDS DAUGHTER
NATIONAL ELF WEEK
THE KING OF ELFLANDS DAUGHTER

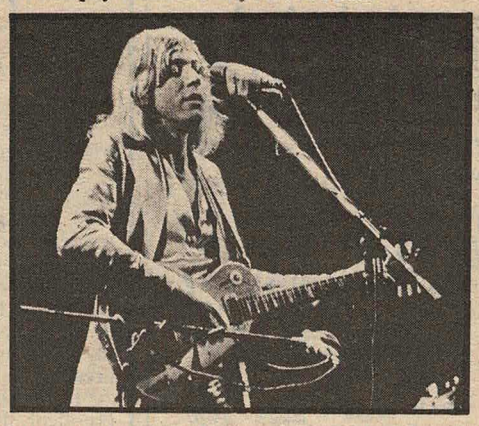
JESSE WINCHESTER
NOTHING BUT A BREEZE



NEW ALBUM PRODUCED BY BRIAN AHERN K55516
WITH FRIENDS JAMES BURTON GLEN D. HARDIN EMMYLOU HARRIS

K. Ayers lookalike ELLIOTT MURPHY

E. Murphy lookalike KEVIN AYERS



E. MURPHY not new B. DYLAN says M. FARREN. No new K. AYERS required either, says D. HOUSHAM — this one'll do fine.

Elliott Murphy

BOTTOM LINE, N.Y.

I WAS HALFWAY through my cheeseburger when Elliott Murphy hit stage. He was greeted by the kind of applause that is reserved for unknowns who have had a lot of money spent on them by a record company. By the time I'd swallowed the last mouthful I'd started to think, "Oh dear."

There he was with his fine, limp blond hair, his black leather suit, his guitar and his band, bouncing up and down, singing his songs and alternately smiling and looking sensitive. In fact, he looked just the way he ought to have looked, considering he's the latest in the long line of Bob Dylans.

Of course, Murphy has a few original licks of his own. The rather sharp black leather suit was a definitive contrast to Bruce Springsteen's raggedy-ass jeans; also Murphy looks very WASP whereas previous Dylans were expected to be, if not out and out talmudic, then at least quasi-yiddisher.

The people behind him had also the good taste not to actually bill him as the new Dylan or the future of rock and roll. Although it wasn't stated, however, you did get the feeling that it was being tactfully implied.

I suppose all this isn't quite being fair. Elliott Murphy wasn't as bad as all that. In fact, all other things being equal, his performance was quite reasonable, except that the band tended to give off the air of having been bought rather than grown up with. I've certainly heard a great deal worse.

There's just one problem though. Things are not equal. Too much has gone before for Elliot Murphy to get away with what he's attempting to do.

The genre that he is working in strictly consists of Bob Dylan chord changes, and lyrics with lots of words. The images come thick and fast, and should be rooted in B-movies and the contemporary urban condition.

So, does Elliott Murphy qualify? According to the above check list he ought to make it with room to spare. Maybe he's a little too rooted in the suburban rather than urban condition, but this only loses him a handful of points. It doesn't disqualify.

What is so disturbing about this person is the way he delivers his songs. His presentation seems to lack any solid base of anger, humour, pain or even old fashioned paranoia. I couldn't detect any real emotion throughout the whole set.

Which is fair enough in some forms of music. If Murphy had set out to be a virtuoso guitar picker, or even a Quo style headbanger band, his mental sang froid wouldn't matter a damn. Unfortunately he's chosen one of the few rock forms that simply can't exist as an end in themselves.

The whole school that's been passed down from Dylan via Springsteen to Elliott Murphy has always existed as a means of self expression. Even Lou Reed at his most tedious has used it to bleat on about ennui, boredom, or what have you. It may not be much, but it's better than nothing. In the case of Elliott Murphy it's hard to discover if he's got anything to express at all.

Maybe he's in it for the money, or even self aggrandisement, or maybe to get laid more, or just to see his picture in te paper. Whatever the reason, it just isn't good enough.

Mick Farren

Kevin Ayers

BRISTOL UNIVERSITY

ONCE UPON a time the feat of getting Kevin Ayers to put down a bottle of wine and pick up a guitar would have been regarded in the same light as conjuring tricks with loaves and fishes. However the scuttle that refuelled his fire in last year's excellent "Mananas" album is still enthusiastically brimming over, the Caribbean Kid is back on the road for no other reason than he wants to do it — and I for one am throwing my cap in the air.

First though a mention for the support, guitarist Paul Brett — who, despite some strong critical support, is still very much an unknown quantity.

He is an accomplished player with a style clearly based in classical guitar, reminiscent at times of Steve Hackett and Gordon Giltrap, but injected with distinctive driving intensity. His own material consists mainly of 12-string instrumentals; heavily structured pieces — complex arpeggio patterns built round thoughtful chord sequences.

Rock influences were evident in his interesting versions of "Hard Day's Night" and "All Along The Watchtower", and with the addition of the obligatory rag and comedy songs his varied set went down deservedly well with the student audience. I'm sure RCA, his new record company, will make certain we hear from him again.

Mr Ayers obviously intends to feel the atmosphere of his spiritual home while playing, for with the aid of a colourful backdrop, some plastic palm trees and a good lighting rig, the stage is transformed into a tropical paradise (well, Canterbury Amateur Opera Society present *South Pacific* really, but you've got to use your imagination) and complete with a giant banana, draped like a putrescent slug over an amplifier. They came in search of rock'n'roll, and their quest was not in vain.

It is soon apparent why Kevin is so eager to get gigging; he's simply gone and got himself his best band since those days when he was performing with the famous double act, Oldford and Bedfield.

Charlie McCracken (bass), Rob Townsend (drums), Andy Summers (guitar), Billy Livsey (keyboards) and Bill Evans (flute and sax).

What can you say? A band amongst bands, superb musicians, a Magnificent Six, a bunch of loonies, all fans of the considerable talent of Kevin Ayers — and his songs have rarely sounded better. Billy Livsey, still in wellingtons, got so excited that at one point he knocked his piano off stage!

We heard the old, such as "Whatevershebrings" and a particularly stunning "Lady Rachel", we heard the newer "Mananas" stuff, featuring some impressive instrumental passages and soaring Summers guitar in "Star" and "Blue", and we were even treated to a lovely new song called "Blaming It All On Love".

Kevin was in strong, confident, buoyant form both vocally and on guitar, and in good humour too — during the slow swinging section of "Star" he smiled: "This is our Glitter Band bit", and this silliness overspilled into "Big Bamboo" and "Mr Cool" and "The Ballad Of Mr Snake".

The band looked as though they were about to go off stage, but Kev was enjoying himself too much and he led them straight into a storming "Stranger In Blue Suede Shoes" with the electric guitar riff brought heavily to the fore. Then they did go off, but the large and loudly cheering crowd soon brought them back for "Help Me" and "Falling In Love Again", a perfect vehicle for his suave, sense of style which you thought went out with the Empire.

A vintage gig, full bodied yet with an impish edge that makes every sip an exciting experience and a bouquet both bright and sophisticated. Some managers won't eat at their own rock bands, but the rocking wine waiter who knows, drinks only Chateau Ayers. So uncork a bottle for yourself soon.

David Housham

the Vibrators

45 R.P.M.

Mein Gott!

TXSR 116

UDO LINDENBERG'S AMAZING ALBUM 'NO PANIC' IS AVAILABLE NOW FROM DECCA

The Decca Record Company Limited Decca House Albert Embankment London SE1 7SW

Postal Bargains from: Permaprints (Dept. N.M.154), P.O. Box 201, 96 Newington Green Road, London, N1 4RR

PUT COLOUR ON YOUR CHEST!

With Permaprints 1977 range of designs!

DESIGN NO. 106. SPARKS T-SHIRTS
ONLY £2.20 EACH
(OR £4 ANY 2)

108. HAVE ANOTHER
Heavy Cotton Fleece Lined SWEAT SHIRTS
ONLY £4.20 EACH
(OR £8 ANY 2)

677. SUPERSIGN
Cap Sleeves
Only £2.65 each
(Or £5 any 2)

123. TRUST ME

All designs shown below are available on both garments
Details as follows
Colours: Red, Yellow, Blue, Black and White
Sizes: Sml, Med & Large
(106 Type T-Shirts also available in child sizes: 26", 28", 30" & 32")
When ordering state size, colour and one alternative colour.

538. SOUTHERN COMFORT

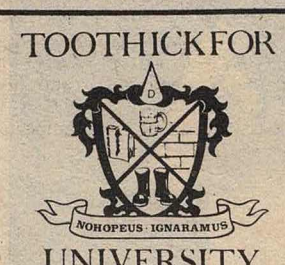
125. VULTURES

200. NAZARETH

167. JOIN THE ARMY

673. LEADER OF THE PACK

249. KWIK KRAP



251. TOO THICK FOR UNIVERSITY

697. LORRY

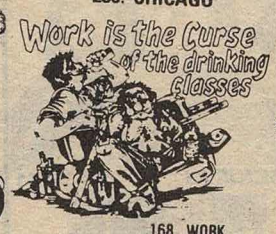
126. LIPSMAKIN

238. CHICAGO

188. PRODUCT

252. SUCKER (design printed upside down)

134. GENESIS



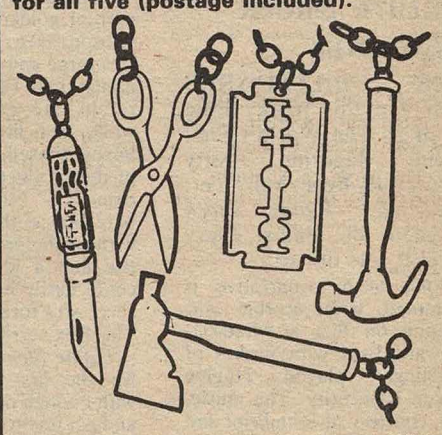
168. WORK

517. TRUCKIN'

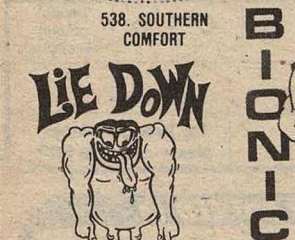
★ SPECIAL OFFER ★

From PERMAPRINTS

Pendants only 55p each to clear or £2 for all five (postage included).



Heavy steel (nickel plated) pendants approx. 1½" long complete with 22" chain. 5 titles available, ONLY 55p each. (or £2 for all five) (A) razor; (B) scissors; (C) axe; (D) hammer; (E) knife.



124. LIE DOWN

214. BIONIC COCK

700. NEW STATUS QUO

699. FLEETWOOD MAC

528. APOLLO

229. SERENE BOOZER

248. POPPET

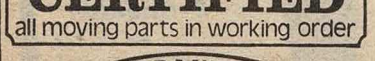
506. STATUS QUO

650 CHOKED

159 BEETHOVEN

175. UNION JACK

135. STATUS QUO



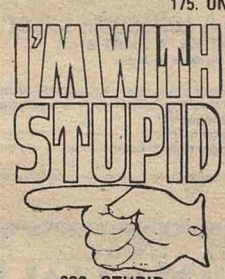
129. CONTENTS

224. WINGS

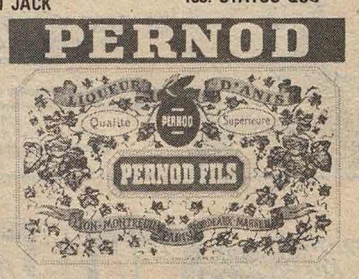
227. MILCH TRAY

222. JOIN THE NAVY

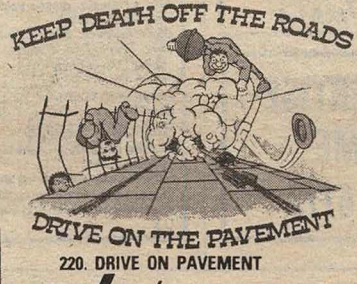
150. PINK FLOYD (2)



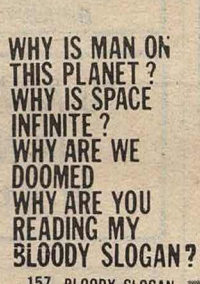
680. STUPID



667. PERNOD



220. DRIVE ON PAVEMENT

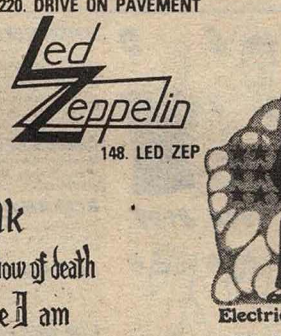


157. BLOODY SLOGAN

682. HAWKWIND

692. NEW FLOYD

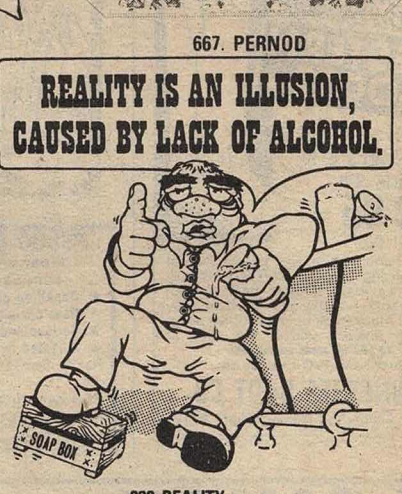
694. FOCKINK



148. LED ZEP

691. E.L. ORCHESTRA

693. STEVIE WONDER

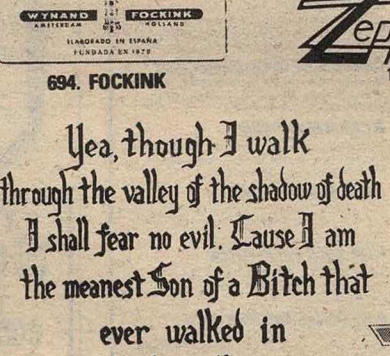


232 REALITY

665. SILVER JUBILEE

No. 240 LYNYRD SKYNYRD

169. EAGLE


Yea, though I walk
through the valley of the shadow of death
I shall fear no evil. Cause I am
the meanest Son of a Bitch that
ever walked in
the valley.....

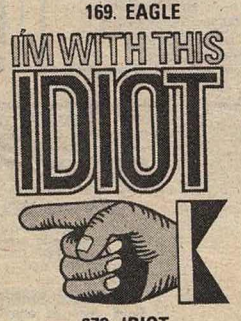
143. SON OF A BITCH

681. CLINT EASTWOOD

234. THIN LIZZY

690. EGGHEAD

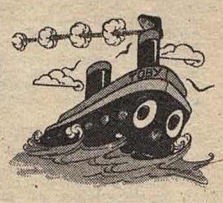
683. IN THE DARK



679. IDIOT

507. FLOYD

508. ZEPPELIN



242. TOBY TUG

664. CAMEL SMOKER

687. CHARLIE'S ANGELS

250. PUNK PANTHER

199. EAGLES

237. STEELY DAN

246. REBEL

Trade and abroad enquiries welcome.

Calling all clubs, groups, etc. Have your own design printed on T-Shirts (min. 20) Write in for details.

Visit the Permaprints Shop at 292 Holloway Rd., London N7

PLEASE ADD the following for Postage and Packing: One garment add 25p (50p for abroad); Two or three garments add 35p (70p for abroad); For four or more garments add 45p (90p for abroad).

ORDERS TO: PERMAPRINTS
(Dept. N.M. 154 P.O. BOX 201)
96 NEWINGTON GREEN ROAD, LONDON, N1 4RR

Name ..... *(PRINT CLEARLY)*
Address.....
.....
.....

please send the following. State which garment required Ref. No. and title of design also size and colours for each garment.

.....
.....
.....
OTHER ITEMS .....
.....
I enclose £

(Dept N.M.154)

When ordering if not enough room on order form give full details on separate piece of paper

"If only Eddie hadn't gone off with Frank, we could have made it onto Rock Follies . . ."

At last, real rock theatre?

Future Shock

NEWCASTLE

THE . . BILLBOARDS advertise this freaky little affair as The World's First Living Magazine. Pretty heavy duty hype, huh? Yet, amazingly, *Future Shock* succeeds on almost every level it sets out to.

John Saxby's narrative is crammed with acerbic wit, coming on like a wired-out Howard Beal with flashes of exactingly played Hughie Green insincerity. The music, too, courtesy of John Prior and Lionel Gibson (founder members of Fat Grapple, the now defunct outfit that originally included a very young Eddie Jobson) is excellent.

While Jobson coins it as FZ's current golden boy, Prior and Gibson have joined Saxby to sink large amounts of time and money into *Future Shock*. The results are eminently worthwhile, if a little disjointed — Saxby himself prefers to think of the production as a "rough demo" — but there are the bare bones of a concept that, with a little professional expertise and a lot of hard cash, could easily become the most successful foray into Rock On The Box territory in years.

Future Shock is just waiting for the first media magnate with enough nerve to get down and get involved. It finished its brief Newcastle University run last week, but there are high hopes for a London debut soon.

Norman Baker

MORE NEW ANGELS!

SUPER FARRAH £1.20

JACKIE £1 KATE £1

CHARLIES ANGELS 95p

FARRAH 95p FARRAH No. 3 (30×20) 95p

FARRAH No.2 £1.10
Add 25p (1-2 posters) + 5p each extra poster

CARDS & POSTERS
22 MOOR STREET
BIRMINGHAM 4

BUY NOW PAY LATER **CLEVER CLOGGS!** Send card number leave rest to us

FABULOUS FASHION FOOTWEAR
ALL OUR PRICES INCLUDE POSTAGE, PACKING AND VAT

A **£17.99**
ORIGINAL MEN'S COWBOY BOOTS
all leather uppers
Sole and heel, stitched welt constructed, pull on tabs, available in tan or biege
Sizes 6, 7, 7½, 8, 9, 9½, 10, 11

B
Fabulous Fashion Clogs all at £5.99
All leather uppers in brown with toning leaf design, antique studs
Sizes: 3, 4, 5, 6, 7

C
All leather uppers in natural tan with fancy contrast stitch ideal for denim
Sizes: 3, 4, 5, 6, 7

D **Super Scan Clogs**

Orthopaedic design, all leather uppers, black or white.
Sizes: 3, 4, 5, 6, 7, 8, 9, 10

The Cloggs fair deal: each item sold is covered by our fair deal. Full refund if not delighted, when goods are returned unworn within 10 days. All complaints are handled in accordance with guide lines laid down by the office of fair trading. Cloggs

SEND YOUR CHEQUES/PO's or Credit Card No. NOW TO; Cloggs (DEPT K) 2 MARTINEAU WAY BIRMINGHAM B24UL 021-236-8839

ITEM REQUIRED	A	B	C	D	Delete where necessary
COLOUR Where applicable					
SIZE					For postage abroad please add £3.00 P&P

'TH' BEST READ FOR THOSE WITH A NEED'
THE LONE GROOVER EXPRESS
Send 39p+6p p&p to
18 King Street, Ilkeston, Derbyshire
+
'TH' BEST VEST FOR A LONESOME CHEST'
TH' CIRCULAR GROOVER 'T' SHIRT £1.95
State if small, medium or large.
PLEASE ADD The folowing for postage and packing : one garment add 25p (50p abroad) two or three garments add 35p (70p abroad) for four or more garments add 45p (90p abroad)
Same address as above
Make all checks p/o's payable to bons torsos

TO ADVERTISE IN NME
01-261 6172

Swedish **clogs**

MADE IN SWEDEN

ORTHOPAEDIC

Our clogs are manufactured in Sweden under expert guidance of experienced craftsmen. The bottoms are manufactured in alderwood — a light and comfortable material with great absorption capacity. The clogs are equipped with a non-slip plastic sole. Can be worn at home and at work.
Eight Colours: Black, Brown, Navy, Denim Blue, Green, Red, Natural, White.
35-40 (3-6 English sizes) — **£6.95**
41-45 (7-10½ English sizes) **£7.40**
Please include 60p for postage and packing.
Send cheque or postal order to:
BABUCHI SHOES
Chelsea Drug Store, 49 Kings Rd., Chelsea, London, S.W.3
or come along and visit our shop.
Please state colour and size clearly. Export enquiries welcome. Add 60p extra for outside U.K.

TEE SHIRTS TO GET NOTICED IN

potee shirts

IT'S NOT WHAT YOU'VE GOT. . . . . BUT!
P11 BUT

LIE BACK AND THINK OF ENGLAND
P12 ENGLAND

THINK BIG!
P13 THINK

OH NO!
NOT WITHOUT A WASHER!
P14 OH NO

HALF OF LAGER AND I'M ANYBODY'S
P17 LAGER

I'M NOT FEELING MYSELF TODAY
P16 FEELING

MINES 12"
BUT I DON'T USE IT AS A RULE!
P15 12"

ORDERS TO:-
Potee Shirts, Bargain Box Distribution, Greenfield Way, Wallasey, Merseyside.
ONLY **£2** EACH +P&P
WHITE COTTON TEE SHIRTS AVAILABLE IN SMALL--MEDIUM--LARGE
PLEASE ADD 25p (50p ABROAD) P+P ONE GARMENT
40p (80p ABROAD) P+P TWO GARMENTS OR MORE
NAME .....
ADDRESS .....
I ENCLOSE £
PLEASE STATE SIZE OF GARMENT QUOTING CODE NO. AND TITLE .....
TRADE ENQUIRIES WELCOME

GENUINE Soft Kid Leather
WESTERN ★BOOTS★
IN LIGHT & DARK TAN
Sizes Mens 6-11
Girls 3-8
£18·95
PLUS £1 P&P

Smart round fashion toe, pull on leather tabs, strong double stitched seams, leather covered stacked heel, welted stitched sole, 7-14 day delivery. If not fully satisfied money will be returned on boots returned unworn within ten days of receipt. **£3 p&p all areas outside UK.**
Just send P/O Cheque to:
TENNESSEE BOOT CO.
413-415 Eccleshall Rd. Sheffield Yorks

Great **NEWDEAL**
EMBROIDERED AFGHAN COATS
Special off season price
£13.50 + £1 Carr.
(Normal Price £18-£19)
Chest 32"-36" only
EMBR. AFGHAN WAISTCOATS!
32-44" chest
£8.50 inc P/P brown sheepskin
BIG BOY JEAN CO (C)
48 Manor View, London N.3.

PROUD OF THE JUBILEE?
Wear an utterly tasteless commemorative brooch.
★ Appalling gilt plate
★ Poor design and fake stones
★ Serious and polite
★ Rejected by a major store
Flag or Scroll Design (latter worse and less work for us)
75p each incl p&p Cheques/PO's to
JON ALLEN,
57 Fordwych Road, London, NW2

A WRANGLER OR LEE WESTERN JKT.
Original western style 14oz heavy indigo denim Sizes 32,34,36,38,42,44,46,48,50

B. LEVI T-SHIRT
Really nice plain t shirt with Levi's motif on sleeve 100% cotton Colours Black,Navy,White,Red and Lt Blue (State 2nd choice) Sm.34 36 M.38 Lge.40

C. WRANGLER HOOD SWEATSHIRT
Slipover style Made in USA Top Quality Colours Red, Navy, Mid Blue, Bottle Green Sizes Sm.34 36 Med.38 40 Lg.42 44 State 2nd choice of colour

D. CAP SLEEVE T-SHIRT
100% cotton Top quality Sizes Sm.34 Med.36 Lge.38 Black,Navy,White Sm & Med only in Mid Blue, Pale Green, Pillar Box Red.

E. LEVI WESTERN JEAN
Original western style 14oz heavy indigo denim flare washed and pre shrunk Sizes 26,27,28,29,30,32,34,36 Inside leg 34 or 36

F. LEE BACK POCKET JEAN
Flattering baggy style 14oz heavy indigo denim, washed and pre shrunk Sizes 26,27,28,29,30,31,32, 34,36 Inside leg 36

G. WRANGLER WESTERN JEAN
Original western style 14oz heavy indigo denim flare washed and pre shrunk Sizes 28,30, 32,34,36 Inside leg 34 and 36

H. LEE WESTERN JEAN
Original western style 14oz heavy indigo denim with 26 flare, washed and pre shrunk Sizes 26,27,28,29, 30,31, 32,34, 36 Inside leg 36

A B C D
£12·95 £3·50 £9·25 £1·99
E F G H
£13·50 £12·99 £12·99 £12·50

Post free UK & Eire. Cheques & PO's to
Matchplace Jeans Ltd
Dept NX 8 Station Rd West Croydon Surrey
If paying by Access or Barclaycard please quote number.

THE INFAMOUS
SEx PISTOLS
T-SHIRTS, and GOD SAVE THE QUEEN T-SHIRTS
Now available — by
MAIL ORDER ONLY. Please state size £3.50 plus 25p & P&P. Cheques/POs to Glitterbest, 40 DRYDEN CHAMBERS, 119 OXFORD ST., LONDON W1.

CANNABIS LEAF
Fabulous Jewellery
By popular request we have designed a good quality highly detailed **Cannabis Leaf Ring** for you!! A chunky **real silver** bargain at only £7.00. *(Send size or we can make it adjustable).* Our 1¼" high **real silver** leaf pendant on **silver plated** chain is £4.00 or on quality **real silver** chain £7.00. A ¾" single earring on **silver** hook is £1.85.
Join the rush and send money to
ATLAS (Dept N),
40 SYDNEY ST. BRIGHTON.

T-SHIRT

COLOURS: available in small, medium & large, yellow, black, dark blue, white. Also lilac and brown in small.
CHILDREN'S: 24" & 32", red, yellow, 30", yellow, orange.
Please state second colour choice.
£1.80 each (incl. p. & p.) from
F.O.E. (Whale Fund)
136a Pinner Road, Harrow, Middx.
All proceeds to Whale Fund, Friends of the Earth, Harrow.
HELP US TO SAVE WHALES

A COMPLETE BADGE
PIN-ON PLASTIC COATED 2½ WIDE

YOUR NAME In this space
(Short or Nickname)
(Also Clubs, Friends, Heros/Heroines or whatever...)
NAME FOR BADGE (CAPITAL LETTERS)
50p & s.a.e.
7-21 days delivery
send to TOEPRINTS & CO, 1 GLENTWORTH COURT, EDGWARE, MIDDLX
TICK BADGE & COLOUR, BLACK PRINTING ON WHITE, RED, YELLOW, GREEN, LIGHT BLUE, STONEY BEIGE, FLUORESCENT RED & lime green, denim blue background.
(Please state alternative colours)

EMBROIDERED SCOOPNECK
Another beauty from Shapes, a cotton scoopneck with flared sleeves, with a very colourful embroidery featuring an animal, hand washable. **Only £2.50** + 20p P&P. Bust sizes 28" to 34"-36". Colours (background): red, light blue, pink, navy, yellow, green, brown, sky blue, beige. Please state your bust size and alternative colour.

CHEESECLOTH 12 BUTTON TOP
The 12-button cheesecloth top white background with contrasting colour stripes, still **£1.80** + 15p P&P. Sizes 30" to 36" bust. Please state your bust size.

COTTON DRILL LOONS
A good quality cotton drill in the original hip fitting loons. Still only **£2.60** + 40p P&P. 2 pairs 65p P&P. Colours: **navy, olive green, red, yellow, purple, brown.** Guys waist sizes 26" to 34". Girls hips 32" to 39". (33" inside leg length). Please state alternative colours and your waist size. Girls state your hip size. Also black, dark green, pacific blue, maroon, in guys waist 26" and 28" girls hips 32" and 33"-34".

HEAVY DENIM JEANS
Well known make. Pre-shrunk blue indigo denim. Side Western pockets and back pockets and finished with leather trim. 27" flared bottoms. Only **£7.40** + 60p P&P. Waist sizes 26" to 36" (girls 32" to 42" hips) 36" inside leg length.

WRAPOVER SKIRT
Just below the knee length. White natural colour with lace trimming at the bottom. **£3.10** + 25p P&P. Size 32" hips upwards.

CHEESECLOTH SHIRT
Still seems the best buy for the cooler weather, in stripes, checks, plain, white or denim blue colour **£2.75** + 25p P&P. Sizes 30" to 42" 44" chest/bust. Please state which design and your size).

WHITE CHEESECLOTH KURTA
A good quality white natural cotton cheesecloth kurta with white embroidery. Only **£2.65** + 20p P&P. Chest sizes 34" to 42" girls 34" to 44". Him state chest size, her state bust size.

COLOURED EMBROIDERED KURTA
Same style as above but with colourful embroidery on a white background. **£2.75** + 20p P&P. Chest sizes 32" to 42", bust 34" to 42".

SHORT SLEEVE RUGBY SHIRTS
Your Eddie Waring rugby shirt in two combinating colours with white colour. 100% cotton. **£3.90** + 20p P&P. Colours: navy/white, red/white, green/navy, red/navy. Sizes: 32" to 38" chest, (34" to 40" bust). Please state your size and an alternative colour.

CHEESECLOTH SMOCK
A smock in blue or brown stripes on the white background. **£2.15** + 20p P&P. One size only 32" to 38" bust.

★ EMBROIDERED KAFTANS ★
Navy blue background with coloured embroidery down front and back and also on the sleeves and bottom of Kaftan. 100% cotton. **£4.35** + 20p P&P, chest size 32" to 40" (bust 34" to 42"). Kaftan 27" long.

★★ Our shop is open all week with bargains in Jeans, Knitwear, Tops, Tee Shirts, etc.★★

DELIVERY 7-10 DAYS, POSTAGE OUTSIDE UK DOUBLE. PLEASE WRITE YOUR NAME, FULL ADDRESS, COLOURS AND SIZE CLEARLY. ALL GOODS CAN BE EXCHANGED OR REFUNDED IF RETURNED UNWORN WITHIN 7 DAYS. SEND A P/O CHEQUE TO:
SHAPES MAIL ORDER (Dept T)
252 High Street, Waltham Cross, Hertfordshire EN8 N78.

NME Classified Section

Charge for Box Numbers is 90p. All Classifieds must be pre-paid.

for further details ring
01-261 6122
or write
New Musical Express
Classified Advertisements,
Kings Reach Tower, Stamford
Street, London, S.E.1.

BANDS

12p per word

A1 BANDS — 01-876 4542
DISCOTHEQUE BANDS groups — Tel. 01-361 9385.

ENGAGEMENTS WANTED

9p per word

A1 ACCORDIONIST. 01-876 4542.
A1 PIANIST. 01-876 4542.
ACCELERATORS, ACCELERATORS, Accelerators, Accelerators. — 051- 722 2234.

WANTED

12p per word

BRAIN CAPERS album in original form that's with free mask by Mott the Hoople. Will pay up to £20; also anything else on Mott The Hoople, Ronstadt, Quatro, Widowmaker. Write: Nigel, Fourways, Orchard Leigh, Chesham, Bucks.

IVEYS — any cuttings, photos, tapes, information wanted. Write to Stephen Donahue, RT1, Box 296, Uoltewah, TN, 37363, U.S.A.

NEIL DIAMOND tickets, four best seats, London Palladium. — 03447 2424

NME 1952-1966 wanted. Even if you only have one year. Your price paid. Please write: Helmut Mitterlehner, Brueckengasse 10/15, A-3340 Waidhofen/Ybbs, Austria.

SONG LYRICS wanted, exciting proposition. Details (sae) Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

RECORDS FOR SALE

12p per word

A COLLECTORS Dream shop. Punk back to skiffle. Sunnys, 191a Munster Road, London, SW6 01-385 5025.

ALBATROSS RECORDS U.S. imports: Greg Kihn — Again, Rubinoos, **AMBOY DUKES** — live, £4.25 each. **BOZ SCAGGS** — Moments £2.80, **FLOCK** — 1st £2.50. Apple Label: Badfinger — Magic Christian Music £1.90. **MARY HOPKIN** — Those were the days, **YOKO ONO** — Feeling the Space, **EL TORRO** (Soundtrack) £2.00 each. **YOKO ONO** — Fly (Double), approximately infinite universe (Double) £2.70 each. **JACKIE LOMAX** — Is this what you want £3.40 deletions: **SPIRIT** — Son of £2.50. **DOUG SAHM** and Band (with Dylan) £1.90. **CHARLIE DANIELS** Band — Te John Grease and Wolfman, Nightride, Honey in Rock £2.30 each. **NEW YORK DOLLS** — Too much to soon £1.70. **VAN MORRISON** — Blowin' Your Mind £2.30 **BEAU BRUMMELS** — Sing £2.60 Bits and Pieces ELO — Night the light went on in Longbeach (German) £4.25, **BECK, BOGART AND APPICE** — Live in Japan P & P = 1 LP ... 28p, 2 and doubles ... 55p, 3 ... 65p, 4 or more 80p. Open Mon.-Sat. 10—6 pm. Tel. 937 882 Albatross Records (NM9), Kensington Market (Basement). 49-53 Kensington High Street, London, W8 5ED. **DON'T FORGET, ALBATROSS SALE, SATURDAY, JUNE 4, 10 am.**

ALBUM HIRE. SAE details Dianne, Taw Records, Westover, Ivybridge, Devon.

ANY SIX Titles from our lists £120. Send large s.a.e Goddard, 105 Canrobert Street, London, E.2.

AVAILABLE NOW our latest list of pop oldies 1956-1975. Send 10p and large s.a.e: F.L. Moore (Records) Ltd., 167A Dunstable Road, Luton, Beds.

BEACH BOYS! New record list. S.a.e.: Paul Eggett, Priory Road, Malvern, Worcs.

BEST SHOP in London for '60s singles. Also deleted LPs, Curios, 453 Edgware Road, Maida Vale, Near Little Venice, London, W9.

BRITISH LABELS 1958-69. New and used, large SAE. T.S.M. Records, 220 Victoria Road West, **CLEVELEYS,** Lancs.

"CHARTBUSTERS"! '56-'76 for collectors & D.J's. S.A.E. Diskery, 86/87 Western Road, Hove, Brighton. Callers welcome.

COUNTRY WESTERN AND POP oldies, hundreds to clear. Packs of 50 for £6.00 including post and packing. P.O./cheques to Bob Morris, 2 Coniston Place, Trentham, Stoke-on-Trent, Staffs.

EXETER. CATAPILLA Records Exchange, 8 Well Street. Telephone Exeter 75278.

EX TOP 30 records (1955-76 from 10p. Thousands of titles, hundreds of stars, S.A.E. for free lists. — 82 Vandyke Street, Liverpool, L8 0RT.

INCUBUS RECORDS. Blue Cheer, Butterfield Blues Band, Ducks Deluxe, Flamin' Groovies, Joe Walsh, Speedy Keen, Talbot Bros., Hourglass, Stories, etc. Singles: Blues Project, Dwight Twilley Band, Thunderclap Newman, ? and the Mysterians, etc. S.a.e. for lists — P.O. Box 10, Fleetwood, Lancs.

IRVINE STEREO LIBRARY (postal). Don't buy — borrow. Top 50 and beyond. S.A.E. for details to: 7 Cambridge Road, Hastings, Sussex.

LARGE SELECTION 45's, EP's, LP's, 1957-1977. Latest large catalogue now available. S.a.e. 31 John Bright Street, Blackburn.

OLDIES SET-SALE. Hundreds of deletions from the rock 'n' roll and beat group eras. Send large S.A.E. for list to **SOUNDS GOOD,** Oldies Specialists, 51 Alfreton Road, Nottingham.

OLDIES 56-76 guaranteed condition. Large S.A.E. plus 5p for lists — 24 Upper Hall Park, Berkhampstead, Herts.

OVERSEAS READERS. Speedy delivery records and tapes. Tax free, large discounts. Free catalogue. — Counterpoint, 12 Graham Road, Malvern, Worcs.

PASTBLASTERS! Thousands available, '56-'76. S.A.E.: 24 Southwalk, Middleton, Sussex.

PISTOLS "ANARCHY" Offers? David Slater, Corpus Christi College, Oxford.

RARE STEWART. Little Miss Understood / So much to say in mint condition with picture sleeve. Offers please. Write to Paul Serafini, Rosenplatz 1A, 4400 Munster, W. Germany.

S.F. 001 — PUNK SCI-FI. "Magnetic Boots," by "Grok." Send 50p. S.F. Records (N.1), 98 Lodge Road, Stratford-upon-Avon, Warwickshire.

ROCK BOTTOM new address: 31 Harbour Street, Whitstable, Kent. S.a.e for latest lists which include Pistols, Adverts, Slaughter and the Dogs, Heartbreakers, Users, Jam, Motorhead, Clash, Television, Boys, Talking Heads, Vibrators, Patti Smith, Richard Hell, Stooges, Seeds, Ramones, Saints, Feelgoods, All Chiswick, etc.

SQUARE RECORDS pop/soul, oldies, deletion. S.a.e. 9 Hart Road, Erdington, Birmingham, B24 9ER.

THOUSANDS SECONDHAND Records, all types. Send 15p for Jubilee June list. Stop, Look and Listen, Hayle, Cornwall. (Overseas customers send 3 international reply coupons).

12" SINGLES, limited editions, oldies, etc. For catalogue, send 10p (deductable from first order) + large s.a.e. Happy to hunt for particular wants (no bootlegs). Send list + s.a.e: Adrians Records, Wickford. Essex.

TRAVEL

12p per word

WORLDWIDE TRAVEL at lowest rates. Contact us for fast, efficient service, late bookings our speciality, student travel also available. Albatross Travel, 5 Irving House, Irving Street, London WC2H 7AT. Tel. 01-839 7575/7576.

FOR SALE

12p per word

BADGE COLLECTORS read on. Pink Floyd, Sabbath, Zeppelin, Alex Harvey, E.L.P., Wings, Wings over Wembley, Status Quo, Queen, Roxy, Yes, 10cc, Santana, Dr. Feelgood, Stones, Deep Purple, Bowie, Cockney Rebel, Bad Co., Rod Stewart, Genesis, Wishbone Ash, Tour badges of: Santana, Dr. Hook, Be Bop Deluxe, Strawbs. Send 15p for each plus s.a.e. Love and Peace — Julie Williams, 7 Candy Street, London, E3 2LH.

BEATLES 1965. All four autographs on 12 × 9 colour photo of Beatles. Genuine, was obtained through mutual contact of Brian Epstein. Last week someone asked £150 for autographs on a sheet of paper. Offer over £60 will secure. Viewing welcome. R. Moon, Trewern, Whitland, Dwfed.

COLOUR CONCEPT PHOTOS. 10 colour borderless 3½ x 5" prints only £3.25 inclusive. Bands available: New Floyd, Heep, Ferry, Lizzy, Harley, Ronstadt, Tull, Tubes. Also Beach Boys, Bowie '74 & '76, Air, Kiki, Purple, Blackmore, Dylan, ELO, ENO, Essex, Hall/Oates, Emmy Lou, Harrison, SAHB, Kiss, Zeppelin, Feat, Lofgren, Joni, Nazareth, Queen, Stones, Roxy, Todd, Sailor, Patti, Sparks, Stewart, 10cc, Who, '75 & '76, Wings, etc . Send sae stating interests, for proofs to Dick Wallis, 159 Hamilton Road, London, SE27.

"DYLAN", "KEEF Is Innocent" and "Damn Damn Damn" badges. Send 15p each and s.a.e: Glendale Enterprises, 14 Wordsworth Road, Hampton. Middlesex.

ELVIS, BEACHBOYS and much more, "New Wave" magazine, £1.25 half yearly — 8 Lansdowne Road, London, W11.

HEY I'M THE FONZ or any other slogan etc. printed on T-shirts £1.50 plus 4p per letter or cap sleeve T-shirts £1.95 plus 4p per letter. Colours: red, white, blue, black. State chest/bust size and 2nd colour. Also white Muppets T-shirts at £1.95. Just-in-Tyme, Dept. MF. 35 Swaledale Road, Dartford, Kent.

IAN GILLAN Band in concert . . . 10 different colour photos 3½" × 5" £3.40 (12p postage). Also 5 10 × 8 b/w photos £2.30 (20p postage). Refund if not delighted. For list and details other artists, s.a.e. — Pete Still Photography, 11 Greenbank Loan, Edinburgh, EH10 5SH.

IMPORT MAGAZINES, s.a.e or IRC for list, example: "Circus" 26 issues per year — £19.50, sample copy 95p. — Graffiti, 9 Shalbourne, Marlborough, Wilts.

NME's MARCH 1969 to this week. Offers 6—7 pm. 0742 360970.

PROUD OF THE JUBILEE? Wear an utterly tasteless commemmorative brooch. Appalling gilt plate, Poor design and fake stones, Serious and Polite, Rejected by a major store. Flag or scroll design (Latter worse and less work for us). 75p each incl. P & P. Cheque/P.O. to Jon Allen (C), 57 Fordwych Road, London, N.W.2.

SF, UFO, Fantasy, Horror. Quasar offers most current paperbacks through fast post service. Send 15p or large s.a.e. for massive lists. — Quasar Books, Flat 14, 81 Gloucester Street, London, S.W.1.

PERSONAL

24p per word

ALONE! MEET new friends, inexpensive, confidential and efficient service. Write: — Countrywide Introductions, ME/Martin House, Brighouse, Yorks.

BEAUTIFUL GIRLS from Europe, Asia, Latin America want correspondence, friendship, marriage. Sample photos free. Hermes-Verlag, Box 110660/H, D-1000 Berlin 11, Germany.

FREAKY GUY, 21, seeks lady, many interests. Dorset, Hants. Box No. 3394.

FRIENDSHIP AGENCY for over eighteens. Free details Sue Carr, Somerset Villa, Harrogate. Tel. 0423 63525 anytime.

HOW TO GET GIRLFRIENDS, what to say, how to overcome shyness, how to date any girls you fancy. S.A.E for free details: Dept. NM, 38 Abbeydale, Winterbourne, Bristol.

INTERESTED MAGIC, Witchcraft, Astrology? Join Arcanum Occult Friendship Circle. S.a.e. Arcanum, "Jupiter," 25 Heslin Close, Haxby, York.

JANE SCOTT for genuine friends. Introduction opposite sex with sincerity and thoughtfulness. — Details free. Stamp to Jane Scott, 3/NM, North Street, Quadrant, Brighton, Sussex, BN1 3GL.

MAKE FRIENDS worldwide thro' **LEISURE TIMES,** Dept RX25, Chorley, Lancs. 50p fortnightly, pay after 6 issues.

NATIONWIDE OCCULT, witchcraft contacts, etc. Send S.A.E: Baraka, The Golden Wheel, Liverpool L15 3HT.

POEMS URGENTLY needed! Annually £1,700 and over in prizes! Subscription £10. For free editorial opinion send your poetry immediately to: Regency Press Ltd., 43 New Oxford Street, London, WC1. Dept. A3.

WORLDWIDE PENFRIEND Service. S.A.E details: 39a Hatherleigh Road, Ruislip, Manor, Middx.

WORLDWIDE PEN FRIENDS. Write for free details. — Pen Friend Service, PL 27, SF-20801, Turku 80, Finland.

FREE RADIO

12p per word

12 PAGE catalogue of books, records, and programming aids of interest to all radio fans and deejays. Fully illustrated. SAE P.O. Box 52, Colchester.

RECORDING

12p per word

QUALITY MOBILE sound recording service — gigs, large or small taped live — superb results, reasonable rates. — 01-451 1640.

RECORDS WANTED

12p per word

ALL YOUR UNWANTED 45's and LP's bought or part exchanged for new records. Large collections urgently required. Send records or lists with S.A.E. — F. L. Moore (Records) Ltd., 167a Dunstable Road, Luton, Beds.

A QUICK service and top prices guaranteed for you unwanted LPs and cassettes. Any quantity bought. Send details with sae for our cash offer by return of post — Gema, Dept NME, 1 P.O. Box 54. Crockhamwell Road, Woodley, Reading, Berks.

DAVID BOWIE'S rare records or cassette tapes. Send a complete list to: Didier Car, Sermaize, 51250 France.

TUITION

12p per word

DON'T LOSE Your Voice. Sing the right way. New singing course, complete on cassette tape. Classical and popular £3.75p post free. For details send SAE to Hattrick Music Services, Suite 1, 8 Foster Lane, London EC2V 6HH.

IMPROVISATION, FOLK and other styles for guitar, also theory harmony and melody writing. Beginners / Adavanced. — John Chandler 01-903 6455 (anytime).

THE IVOR MAIRANTS POSTAL GUITAR COURSES Help you become a perfect technician. A special cassette of the exercises in the 12 lesson plectrum guitar course recorded by Ivor Mairants is now available. Cassette for Spanish Guitar Course in preparation. Send for particulars to **IVOR MAIRANTS MUSCICENTRE,** 56 Rathbone Place, London, W1P 1AB.

MUSICAL SERVICES

12p per word

EARN MONEY songwriting. Amazing free book tells how. — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London, W1. 6½p stamp.

LYRICS WANTED. No publication fee, 11 St. Albans Avenue, London, W4.

SONGWRITER MAGAZINE explains copyright protection, recording, publishing royalties, songwriting competitions and interviews; famous songwriters. Free sample from International Songwriters Association (NME), New Street, Limerick, Ireland.

YOUR SONG recorded professionally. — Henshilwood, 130 Frankby, W. Kirby, Wirral.

FAN CLUBS

12p per word

GILBERT O'SULLIVAN Official Fan Club. Send stamped addressed envelope to P.O. Box 51, Newcastle-under-Lyme, Staffs.

INTO LYNYRD SKYNYRD. Join Van Zant's Army. S.A.E. to Paula, 13 Hawth Close, Southgate, Crawley, Sussex.

SLAUGHTER AND THE DOGS — Send s.a.e. for details to Rob, 1 Thornby Walk, Baguley, Manchester, M23 8FR.

LA DOLCE VITA

Leading Birmingham night spot urgently requires a **resident four-piece band.**

Six-night operation, the above must be above average performers in the field of up to date music for dancing.

Apply to:
Mr. Owen
La Dolce Vita
Smallbrooke
Queensway
Birmingham

giving details of instruments played, vocals and past experience, or telephone 021-643 6696 to arrange an audition.

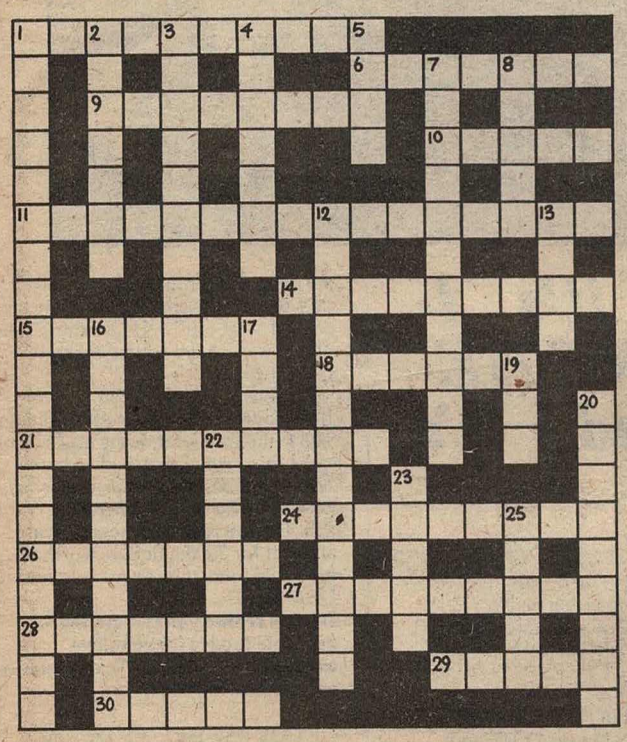
Experienced Pianist Required
Minstels required, able to play instruments and sing, for late night Medieval restaurant
Tel. 01-240 3979
3 — 6 pm

MUSICAL INSTRUMENTS FOR SALE
SEE PAGE 42

FOR DETAILS OF CLASSIFIED ADVERTISING IN NEW MUSICAL EXPRESS RING: 01-261 6122

This is the Bus
that takes you on a camping tour of Morocco, Greece, Turkey, Persia or Lapland
This is the Bus
where you make friends - share with a small group, lives and laughs
This is the Bus
that takes you from 2 to 6 weeks on the greatest holiday of your life
THIS IS THE BUS THAT PICKS YOU UP!
Book Your seat Now or send for brochure
FROM
£79
Tentrek
CAA
ATOL 8064
Ruxley Corner, Sidcup, Kent Tel: 01-302 6426

EXPRESS WORD



ACROSS

1 Not *only* a hobo, as in Clark Kent and the questionable crisis
6 Partners Ms Levy in the E. Clapton Band
9 Took place in Dec 1969 and has since become synonymous with *baaad* vibes
10 Hall or Way in Legendary Lapland!
11 i.e. What Brenda gave (anag. 7, 5, 4)
14 Allmans' classic — from the days when they had to do grocery commercials to make a living! (3, 1, 5)
15 U.S. soul singer, his name is almost always linked with producer Willie Mitchell (2, 5)
18 Mick or possibly Elizabeth
21 Silver Bullet geezer's nocturnal manoeuvres? (5, 5)
24 Title of their last album sounds like a Jubilee anthem; or, at least, a theme song for the souvenir manufacturers (6, 3)
26 See 19
27 One of the original three Wailing Wailers (5, 4)
28 A.k.a. Pauline Matthews (4,3)
29 See 13
30 See 23

DOWN

1 *Gabba gabba hey, tell the people what she is Joey . . .* (6, 2, 1, 4, 6)
2 So OK, seems The Stranglers took over where the Allmans left off!
3 Drummer Drummer Drummer (3, 7)
4 *. . . Tommy, Johnny, Dee Dee. One two three four, gabba gabba hey!*
5 & 20 He who said 'We won't get fooled again'
7 Pish to HRH Brenda — long as they're still around, H.M. stands for Heavy Metal (3, 8)
8 Oasis is possis where you'll find her
12 Graham Parker's been at the sun-lamp again! (4, 9)
13 & 29 P. Floydite
16 Breaking Reg (anag. 6, 5)
17 Former Warhol acolyte and founder Velvet
19 & 26 "Oh Pretty Woman" was one of the biggest hits
20 See 5
22 From 1973, Fab Macca's third solo hit (2, 4)
23 & 30 Australian-born Queen of MOR
25 Their influence is still felt on New Wave bands, most noticeably the Stranglers

LAST WEEK'S ANSWERS

ACROSS: 1 Flamin Groovies; 7 Gladys Knight; 9 Andy (Mackay); 10 "You're So (Vain)"; 11 Hall (& Oates); 12 Aretha (Franklin); 13 & 15 Lol Creme; 16 Ikettes; 17 Kiss; 18 Solo; 19 (Peter) Tork; 20 Kinks; 22 Grand (piano); 23 Streetwalkers; 24 "Money (Money Money)"; 25 "Vain". **DOWN:** Foghat; 2 Muddy Waters; 3 "Nashville Cats"; 4 Randy California; 5 "In The Ghetto"; 6 Sailor; 8 "Gaudete"; 14 Osmonds; 15 Crickets; 18 Syreeta; 21 Klein.

DISCO SCENE

All lineage in this section 12p per word

DISCOTHEQUES

DAVE JANSEN 01-699 4010
DISCOTHEQUES, Anytime / Anywhere. — 01-965 2826/2991.
G + C MOBILE DISCO, 01-743 1093 and 01-969 0682.
OHWUNTWOFIVEFOURSIXEIGHT ONETWO ADISCOFORYOU.
STEVE DAY. Tel. 01-524 4976.

LIGHTING EQUIPMENT

DISCOLIGHTS. 3-chan. Sound-lights £17.50; Strobes £22, etc., etc., etc.! Free catalogue. **AARVAK,** 12a (C), Bruce Grove, London N17 01-808 8923.

PRINTING

DISCO TICKETS, Posters, birthday invitations. — Davies (Printers), Windsor Street, Swansea.

If this kind of thing is allowed to go on . . .

(In case you're wondering, it's I-SLASHED-CINEMA-SEATS-IN-THE-FIFTIES-FOR-YOU-BAG, and it's edited by NEIL SPENCER.)

IT SEEMS that lately the punk, or if you prefer, New Wave bands, have been coming in for a lot of stick and in certain company — notably, Teds and rock'n'roll fans — the mere mention of the word p**k is likely to get you striped from ear'ole to breakfast time.

However, I'd like to point up one major fact that many of the detractors seem to overlook. Really, it's a feeling of *Deja Vu;* don't some of us remember, way back in the 50's, how the hue and cry went up in a similar manner, concerning that vile music called *Rock-and-Roll?*

Daughters were locked up, groups banned, seats slashed, the music and its performers were castigated from pulpit and Front Bench, in leader columns and on television, whilst the accompanying fashion was a sure mark of Caine, singling one out as an extrovert and pervert.

But none of this prevented the whole thing from rolling along and in so doing, forming the basis for today's multi-billion dollar industry.

So spare a little world-weary tolerance when that spiky haired bag of shit, held together with safety pins and chains, calls you a "boring old fart" or similar.

The lightning riposte should be along the lines of: "Look son, I went to war for you and your kind in '56, to lay the foundations of a free and better musical world for you to grow up in" — *then* let him have it in the groin.

TONY MARTIN, Recently Discovered Boring Old Fart, W. Croydon, Surrey.

We always said this stuff wouldn't last and we still say so now — NS.

EVERY WEEK in NME I read articles about newly formed Punk bands getting recording contracts and plenty of publicity.

This is beginning to make me feel sick as I play in a punk rock band who are unable even to get a gig. The Sex Pistols may sing about "Anarchy In The U.K." but when you're living in a musical vacuum because of it, it's not so much fun.

Because of the troubles here, Northern Ireland has been left almost completely untouched by the New Wave explosion in the rest of the UK and so most people here don't know what a punk band even is. The live entertainment here consists of a choice between second-rate old wave bands and boring showbands.

Even on the two occasions when we were visited by Eddie and the Hotrods, and Roogalator there were no reviews in your paper.

Why don't the Punk bands who have now made their name come over here and help educate Northern Ireland in the music of today?

GREG GAY, "The Outcasts", N. Ireland.

THE TROUBLE with you punks is you don't know when you're on to a good thing.

The Jam and the Stranglers, and who knows who else next week, have been given the opportunity to play to a guaranteed audience of millions by the BBC. The Stranglers may have had to compromise by altering a few naughty words, but the effect in the end is that the message gets spread a hell of a lot wider.

Besides, every good revolutionary should know that the best way to fight the establishment is by using its weakness for his own ends. In this case, the establishment is actually giving free aid to the punks, so why waste the chance?

What was particularly interesting was the equipment in use. How many TOTP-raised kids at their first concert know what those big black boxes at the back are used for? Also, is it possibly more than coincidence that the last band I remember using amps on TOTP was the 'Oo many moons ago playing "5.15"?

Being against the establishment with great vehemence and hatred like the Pistols isn't enough to accomplish a lot. The best way to change it is by getting in a position where the establishment approves and then changing it from within. Anybody who just tries to destroy the status quo from the outside is labelled "Crank" and shut out completely. The Stranglers and The Jam might actually achieve something.

Good luck to 'em.

CAPTAIN CARNAGE, Broadstairs, Kent.

P.S. Surely Marc Bolan's "Romany Soup" is a classic example of minimalism.

Yeah, minimal interest. — NS.
We been on TV too you know. — A SEX PISTOL.

AFTER READING the letter in the May 28 issue, concerning myself and my distasteful lyrics, I felt a little confused and that a reply to A. K. Odamtten might be in order.

Mr. Odamtten, relax, and please listen to the *entire* lyrics to "Strangered In The Night". Yes, I do say "black bastard" in the third verse of the tune. The complete line is "I heard some woman scream 'Goddam you old black bastard, you've blown away my dreams . . .'"

Obtaining the complete lyrics to the tune or *listening* to it might help soothe this aching social paranoia. To the best of my (and Island Records) knowledge, the record is not censored, blipped or blurred at all. Are you sure you own this LP?

As for "Luna", the song has nothing at all to do with blacks, whites or purples. Does "Black and yellow pools of light" imply distaste for Blacks and Orientals? You're taking

the record and yourself far too seriously.

I ain't no racist. I don't even drive.

TOM PETTY, Island Records, London W6.

BEFORE ANYONE says the Jam sold out by appearing on *TOTP,* let me ask everyone out there, wouldn't *you* prefer to see quality bands like the Jam or the Clash on *TOTP* instead of the usual crap?

Led Zeppelin and Pink Floyd turned their backs on *TOTP* and never tried to improve the charts by putting out *good* singles. I think this was wrong and that's why the charts are like they are nowadays.

ALAN AUGER, Brixton SW9.

I THINK minimalism is great, but the band I'm in are even better than the Ramones.

We call ourselves E (that's the fifth letter in the alphabet) and between us we have one instrument (a Le Pau custo built guitar) which has just one string.

We have also condensed our stage act right down to standing still for 20 mins and then twitching our legs, occasionally uttering the odd grunt or two, but the thing we have minimalised most is our audience, right down to naught.

Mick Farren's article was the biggest load of bullshi I hav ever red.

Z.

— M.F.
Gabba Gabba Hey — MINNIE MALLIST.

FIRST THE JAM, and now the Stranglers have graced *TOTP.* From my quiet sheltered conduit with wall-to-wall droppings I can hear the cries of "sell-out", "Hypocrites", and "Panderers to the whims of the Establishment".

Did anyone criticise the Who or Jimi Hendrix (who even appeared on The Lulu Show) for doing much the same thing when they had 45 hits?

HAP THE RAT (feed on Warfarin), Down In The Sewer, Lincoln.

P.S. Do you realise us good ol' rats account for 2000m dollars worth of potential foodstuffs every year in the USA alone!

Do you realise you rats are the principle fodder for countless abominable "scientific" experiments every year? — N.S.

OF COURSE the locals are a bit savage/repressed, but the great white explorer intrepidly got through with his trinkets/beads/back copies of NME. People reading "Scared to Dance" by Tony Parsons would get a totally wrong impression of the Polish rock scene which is in many ways far healthier than the one here.

On a few points he is factually wrong e.g. when I was over there I saw records by Elton John, Procol Harum etc. on sale, but the point is much broader. What is better; for people to truck down to their local record shop and shell out all their money on nice, shiny plastic, or to get together, copying and passing on tapes taken off the radio?

And would he rather see a Poland swamped by Coke, Wimpy Bars, and Smokie; or developing their own music scene? And why didn't he mention their groups like Nogas, Breakout, SHB? Rather than going to one big Western concert where the police were obviously scared of a riot, he should have got into the factory/youth disco/student club scenes, where rock music is not dominated by people selling records

20 ⟶

Tom Waits seems to be carrying things a bit too far.

— The Observer

"Everybody I like is either dead or not feeling very well."

— TOM WAITS

His new album 'Small Change' K53050

asylum Available on Asylum Records and Tapes

but by people listening to them.

As for the idea of the New Wave playing there, why not let them have a riot of their own?

A LINDSAY ARDESON FAN.

Name and address of the above correspondent withheld at their request because "I would like to hang on to my Polish visa." Need we say more? — N.S.

"HA, HA, haaa," gurgled the *Daily Blah*, "that funnyman of pop Keith Moon ripped his way through another 17 hotels in Las Vegas today. At one hotel, the Ritz, Mr Moon scattered chuckling guests by pulling down both support pillars in the lounge bar, and demolishing the entire left-wing of the hotel.

"He then enlisted the help of his friend Oliver Reed and they proceeded to drink the hotel's swimming pool before moving onto the Plaza. Finding no public convenience both men began to flood the latter hotel! It was evacuated later on police advice. Hotel manager Jose Camponelli laughed and said, 'Keith's a real nice guy'.

"Well, they don't call him the wild man of pop for nothing — that's our Keith."

"Gr, grrr, grrr," snarled the *Daily Blah*, "the highly obnoxious infamous Sex Pistols pop group again caused an outrage, this time at Heathrow Airport.

"The group, part of the 'Punk Rock' cult currently sweeping the country, were in the airport lounge when lead singer Johnny Rotten spat on the airport wall. The green globule could be seen sliding down the wall at a distance of 30 miles.

"Anxious listeners to BBC's local radio programmes jammed BBC switchboards complaining of "throaty" interference on their radios about the time of the 'Punk' incident.

"Virgin Records have since cancelled all contracts with the group. This isn't the first time the Sex Pistols have caused disturbances and public outrages. They have urinated, retched, sworn and abused in public.

"Their last single, which fortunately flopped, was titled 'Anarchy In The UK' and typified the group's views on society. They are rightly condemned wherever they go."

A paradox?

BORING CHRIS, Stafford.

Let this be a lesson to you — N.S.

HAVING watched the 1,000,009th episode of "All You Need Is An Enema" and seeing a few seconds of Juicy Janis, followed by a superbly out of synch snippet of Jimi; seeing someone *ACTUALLY MENTION* Brian Jones, then seeing the Stones do the same walk to the stage twice, I went out and murdered 13 people.

C. MANSON, Cosham, Hants.

P.S. *Rock Follies* is Nature's way of telling you to slow down.

Don't you think you're over-reacting slightly? — N.S.

CSM SEEMS to think that "Sweet Little Sixteen" is the only thing from 1957 that is still fresh.

I was born in 1957 and I am still fresh.

ROY DALGLEISH.

PS Thanks for the piece on the Dead.

"I WAS right, I was right. This one liner has been written in ideal conditions."

Leo Tolstoy.

An honour to hear from you, Leo. Some of us have read your book. — N.S.

TEAZERS

NON-EVENT OF The Week (1): Riots in the streets of downtown Canterbury as punks clash with anti-punk demonstrators while police stand by helpless and watch the carnage. Newshounds ran amok this week as the peace of England's countryside was shattered by new pop outrages — or so radio news bulletins in the nation's capital over the weekend would have had you believe.

What happened was that **The Stranglers** played Canterbury Odeon last Saturday, supported by **London,** and on Sunday radio listeners were thrilled to hear how the valiant **Jean Jacques Burnel** leapt from his car to join the punk v anti-punk affray when fights broke out in the queue for the gig.

However, Monday brought a less sensational picture of the affair. According to the band's management, JJ was merely threatened by a jolly party of self-styled "punk-bashers". And the Odeon management reported a gig free from violence save that perpetrated upon a few unwitting seats.

But wait, who's this limping on to the page, battle-scarred and picking safety pins out of his bleeding flesh? Yes, it's *NME*'s very own Man On The Spot, ads person **Dave Flavell.** His down-with-punk banner ripped to shreds, but his story intact, Dave gasped: "It was sheer hell, but **London,** the support band, were great." Hold the front page . . .

Non-event Of The Week (2): To mark the occasion of **Paul Weller's** 19th birthday on Wednesday last week, the guitarist and the rest of **The Jam** — with sundry *NME* persons acting as guides — trekked down to sunny Twickenham with the intention of dropping in on Weller's avatar, the ageing but still wonderful **Pete Townshend.**

Unfortunately, Townshend was not at home. Fatigued but undaunted, the party taxied on towards the Meher Baba shrine at Richmond, only to discover that Pete had departed a couple of hours earlier for the West Country. So The New 'Oo still haven't met any piece of The Old Lot.

Teazers does have *some* concrete info on **Townshend** however. We hear that he's already written 50 songs for the next **Who** album, which is probably slightly more than he actually needs. He's also composed a 10,000 word article, the subject of which is thought to be the New Wave. Apparently, it will be printed in the September edition of *Rolling Stone*. It should be Townshend's first and last words on the subject, since he gave up press interviews some two years back (since speaking to **Roy Carr** in fact), and has also nixed approaches for his services from several quarters, including, we gather, the *Sunday Times* . . .

Last Saturday's *All You Need Is Love* not only featured fat, old **Lester Bangs** in fine form but also **Eric Clapton** saying that he wished he'd stayed with **John Mayall** and never invented **Cream.** Some people here wish he'd stayed with **The Yardbirds** . . .

After weeks of rumour and speculation in what we call Music Biz Circles, Stiff Records have contracted out of their distribution deal with Island. That, says **Jake Riviera** of Stiff, leaves his company returning to an independent operation. Where does that leave Island? . . .

More dates for **Tom Petty and the Heatbreakers** when they return to UK later this month (see page 5) . . .

More on **Tony Secunda** and his wall murals (see *Thrills*, last week). Apparently, he's written to the Gas Council asking for permission to put up murals on gasometers. The request was turned down, seemingly on the grounds that it would interfere with maintenance. Meanwhile, he has definite plans in Manchester, Birmingham and throughout London.

Demographic items: **Kenny Jones** of the **Small Faces** recently became a dad when his wife **Jan** gave birth to their second son . . . while the wife of **10cc's** new drummer, **Stuart Tosh,** is expecting twins . . .

Strong possibility that **Stranglers'** manager **Dai Davies** will act in same capacity for **Wilko's** new band.

Peter Woods, who quit the **Sutherquivs** back in '75 and has lately been writing material with **Al Stewart** (e.g. the best-selling "Year Of The Cat"), now enjoying la dolce vita in New York. Seems he's quite anxious to hear **The Dead Boy's** parody of the Stewart success. It's called "Year Of The Clap" . . .

NME's Great Landmarks Of Our Time series is being held in abeyance (straight after No. 1 an'all) while we straighten out our facts and shoot **Chalkie Davies** (and we don't mean with a camera). Seems that the Gerde's Folk City we showed in *Thrills* (May 21 ish) was not the original club where **Dylan** played. In fact, the one we showed you wasn't even located in the same place. It's on West 3rd and not McDougall Street. But y'gotta admit, when we goof, we goof good . . .

Bad Co's Mick Ralphs jammed with **Led Zep** last week in Fort Worth, Texas . . . **Blast Furnace** jammed with the new **Heatwaves** in SE1 . . . And when can we expect some action from **Eddy Neutron's Band? . . .**

Splitsville: **Lowell George** is expected to part company with the other **L'il Feat** shortly (though that rumour's as old as **Bruce Forsyth's** jokes), and **Dee Generate** has actually left **Eater.** No kidding . . .

On last week's *Honky Tonk* (BBC Radio London), **Charlie Gillett** spun a topical platter — "Jubilee Vin Magic?" — by the **Lovin' Spoonful.** *Teazers*, however, is disappointed that had-to-happen disco single from **Jonathan King,** "It's Gonna Be A Punk, Punk, Punk Jubilee", has not yet materialised. C'mon, Jonathan, you getting rusty?

The inevitable **Sex Pistols** *Teazer.* Apparently, they've been quite well-behaved (for them) with their new company, Virgin Records. Virgin, in fact, are pleased to have them. Said a spokesperson: "It's much more interesting than having a bunch of old hippies in woolly hats lying around the foyer all day smoking dope" . . .

Strange goings-on in BBC-1's joobly special from the Windsor Big Top. Apparently, the higher you got up the bill, the less you were allowed to do. Thus, **Leo Sayer** got three songs, **Olivia Newton-John** two and **Elton John** only one . . .

And finally . . .we've saved the bad news 'til last. Next week the price of *NME* goes up to 18p. We don't like doing this but the increase is forced upon us by rising newsprint and general production costs — like **Hideous Bill Gangrene** regularly having his pals drop by to smash up the furniture and gob on the velour curtains. The increase has been approved by the Prices Commission but won't, we assure you, be lining the pockets of the lovable *NME* staff. We reckon that at 18p we'll still be the best read in weekly journalism, but we still regret having to ask you to fork out more cash each week. If there's one consolation, just think of the extra snob value of being seen carrying the World's Most Inflationary Rock Weekly (this week). Anyone discovered hoarding copies of this current issue will be forced to read *Melody Maker* for a year . . .

The kids are all hopped up and ready to go . . . but later to the discotheque au go go. When The Ramones touched down in London town — to find their monstrously fine single climbing the NME chart — they chose to spend Saturday afternoon bargain hunting in the Portobello Road market. Johnny got a neat new tear put in his jeans by a little old lady who does these things rilly cheap, and later joined the rest of the boys for muffins and tea. Pic: WALT DAVIDSON.

THE MICHAEL CONTEH BAND
"Jump The Gun"
Contempo CS2121
ZAMBEZIE
"Ali — King of the Ring" (Na-Ka)
MAM 164
EMI MUSIC, 138-140 Charing Cross Road, London WC2
01-836 6699

new MUSICAL EXPRESS
Kings Reach Tower, Stamford Street, London SE1 9LS
01-261 6820
01-261 5000

EDITOR: NICK LOGAN

Assistant Editor: Neil Spencer
News Editor: Derek Johnson
Production Editor: Jack Scott
Special Projects Editor: Roy Carr
Associate Editors (Features/Reviews): Bob Woffinden, Charles Shaar Murray
Contributing Editor: Mick Farren

Staff:
Tony Stewart
Steve Clarke
Phil McNeill
Tony Parsons
Julie Burchill

Contributors:
Tony Tyler
Ian MacDonald
Angus MacKinnon
Andrew Tyler
Nick Kent
Bob Edmands
Tony Benyon
Max Bell
Fred Dellar
Chris Salewicz
Brian Case
Cliff White
Joe Stevens
Miles
Edward Barker
Angie Errigo
Kate Phillips
Lester Bangs
John May

Photography:
Pennie Smith
Chalkie Davies
New York:
Lisa Robinson
Research:
Fiona Foulger

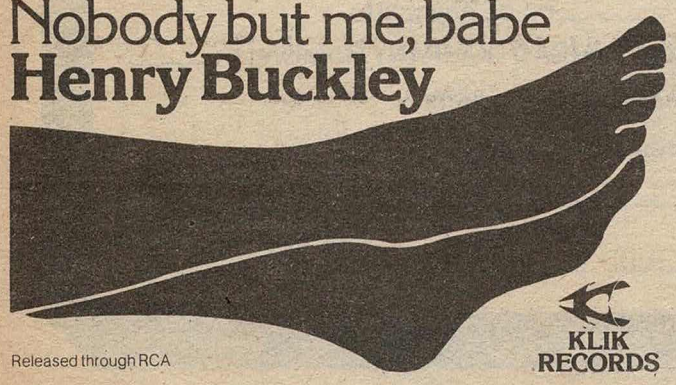
Advertisment Department
Ad Director:
PERCY DICKINS
(01) 261 6080
Ad Manager:
Peter Rhodes
(01) 261 6251
Classified Ads
Penny Morgan
(01) 261 6122
Ad Production:
Mike Proctor, Frank Lamb
(01) 261 6207

Publisher Eric Jackson
Editorial Consultant Andy Gray
IPC Magazine Ltd. Production onf any material without permission is strictly forbidden.

JESSE WINCHESTER
NOTHING BUT A BREEZE

NEW ALBUM PRODUCED BY BRIAN AHERN
WITH FRIENDS JAMES BURTON GLEN D. HARDIN

Nobody but me, babe
Henry Buckley



Released through RCA
KLIK RECORDS

THE KING OF ELFLAND'S DAUGHTER
How's your elf today
THE KING OF ELFLAND'S DAUGHTER

Published by IPC Magazines Limited, Kings Reach Tower, Stamford Street, London, SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., S.E.1. Printed in England by Nort... Kettering, Northants. T.U. Registered at the G.P.O. as a newspaper. Sole Agents. Australia and New Zealand, Gordon & Gotch (Asia) Ltd., South Africa, Central News Agency Ltd., East Africa, Stationery and Office Supplie...

MEL BUSH in association with PETER GRANT
presents

SAT. JULY 2nd
AT 7·30 p.m.

DOORS OPEN
AT 6·00 p.m.

Bad Company

GUESTS

RACING CARS

METROPOLIS

Tickets available from Earl's Court Box Office (BAD COMPANY)
Warwick Road, London S.W.5. Tel. 01-401-6428/9. Also all London branches Virgin Records

EARL'S COURT

Tickets
£1·50 £2·50 £3·50

NEW ALBUM
Bad Company
BURNIN' SKY

ISLAND

Manufactured and distributed by Island Records Ltd.,
22, St. Peter's Square, London, W6

BAD COMPANY BOOKING FORM

Please send me ____ tickets at £1·50 ☐ £2·50 ☐ £3·50
I enclose P/O Cheque No. _____ made payable to
EARL'S COURT and OLYMPIA Ltd. (BAD COMPANY) Totalling £_____
I will/will not accept alternative priced tickets
I enclose a stamped addressed envelope
My name _____
My address _____

Aus 35c NZ 35c SA 35c Den Kr4.75 Fin FM2.40